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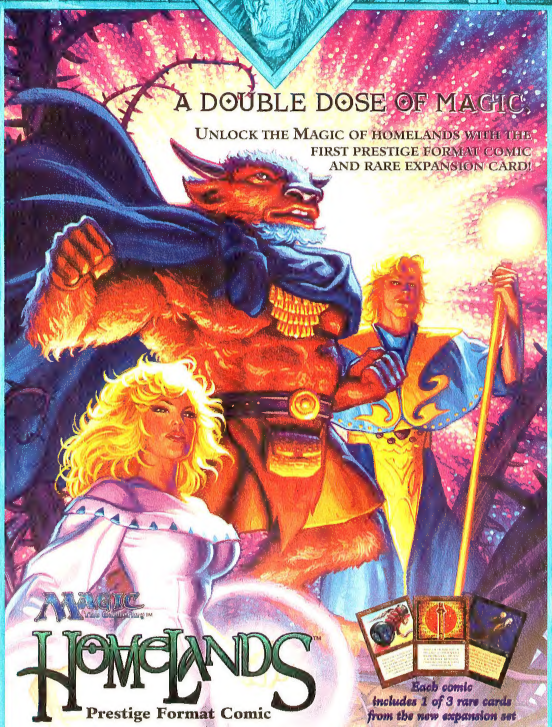
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A BLAST FROM THE PAST.

X-O MANOWAR. IN NOVEMBER.

59 & 60: X-O TAKES ON UNCLE SAM.
THE ADVENTURES OF A SAVAGE BARBARIAN WITH THE WORLD'S MOST POWERFUL WEAPON.
BY BART SEARS AND ANDY SMITH.

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Features

32 • The Spawn/WildC.A.T.S Crossover
FAN talks to Jim Lee, Todd McFarlane and Alan Moore about the biggest Image crossover yet
by Aldyth Beltane

38 • Our Special Starman Coverage

38 • The King of Cool... or just a cool guy?
Starman penciler Tony Harris covers the spectrum
by Joseph P. Rybandt

44 • Star Struck
Wade von Grawbadger inks up a storm
by Scott Braden

46 • Idle Thoughts
James Robinson talks about Starman and his other projects
by Scott Braden

48 • Taking the Business Siriusly
FAN takes a look inside the company behind Poison Elves, Dawn, Animal Mystic, and a whole lot more

54 • Cow Tippin' with Marc Silvestri
Image co-founder and CyberForce guru Silvestri sounds off about his latest projects in an exclusive FAN interview
by Daryl F. Mallett & Patrick Scherberger

58 • Unemployed: Looking For Work
A look at some heroes in search of books
by Tony Starks

70 • Animation's Next Gen
As Gen13 prepares to make the leap to home video animation, FAN prepares you for their cartoon adventures with this exclusive behind-the-scenes look
by Andy Lee

80 • As Busy As He Wants to Be
Fabian Nicieza talks about his work on the X-Books and elsewhere
by Benn Ray

86 • Thunder and Lightning
Mike Deodato, Jr. and Warren Ellis, the duo revitalizing Marvel's Thor, tell us what they're up to with Ol' Goldilocks
by Jeff Dillon

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Columns

31 • Peter David
Ain't a Library

53 • Jeff Mariotte
Behind the Lines

64 • Hollywood Heroes
by Andy Mangels

76 • Andy Mangles' Star Wars Futures
(hey! it's the same guy)

84 • Neil Gaiman & Lisa Snellings
The Sea Change

92 • You Wanna Play Games?
Gaming Cards by Steve Fritz

96 • Toys
by James Bullock

100 • The Card Shark
by Max "the Shark" Gottfried

104 • Mega Byte Me
Video Games by Marshal M. Rosenthal

108 • High End Market Report
by Joe Mannarino

112 • My Life as a Superhero
by Elvira

113 • Nick's Picks
by Nick Wyche

223 • Michael Davis
On the Road

224 • FRANK MILLER

Departments

6 • Letter from a Editor
8 • The Facts Up Front
19 • Company News
27 • Names in the News
28 • FAN Mail
69 • FAN Film 15
90 • Manga/Anime
109 • Premiums
114 • FAN Faves
119 • FAN Flashback
120 • FAN 15
122 • FAN Forecast
123 • Psychotic Reactions: Music Reviews
124 • Market Reports
128 • Advisors
129 • The Overstreet Comic Book Price Guide
219 • FAN Headquarters

Contests

75 • Applause Contest
99 • Earthworm Jim Contest
103 • Killer Instinct Contest

Before new, improved FAN!

SPAWN/WILDC.A.T.S COVER
Cover by Scott Clark

After new, improved FAN!

AVENGELYNE Cover
Photo by Kelly Simms
Inner cover by Roger Cruz

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For advertising inquiries, contact John McGonigle at (410) 560-5800, ext. 352.

SURPRISE!

Here at **Overstreet's FAN** we like to think we're full of surprises. Surprises like this issue. First we decided to do a great **Spawn/WildC.A.T.S** gatefold cover. Then we decided to do an alternate photo cover with Avengelyne (Wow!). And to top it off, we put some great stuff like the Sirius ashcan (too cool!) with the magazine and shoved it all into a polybag! It just doesn't get any better than this! Look for future issues of **FAN** to contain more exciting free stuff.

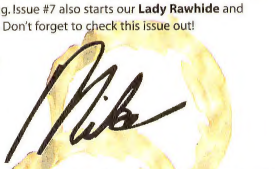
And speaking of the future… Watch for our spectacular year-end issue #8. It contains a monumental 350 pages of news, reviews, predictions, and articles on the headlines of 1995 and the people that made them possible. Plus, **FAN** takes a leap forward and lets you know what to look for in 1996. Issue #8 also contains a coupon for the exclusive **Witchblade** #1/2 book, and let me tell you, it looks great! This book will be hot! This is going to be one issue that you don't want to miss!

LETTER FROM A EDITOR

And don't miss **Overstreet's FAN**'s first special. It's called **Overstreet's FAN Special: Image Edition** and it takes a look at the hottest company in the industry. We check out the different studios, take a look at their toy and film plans, and interview the whole gang to see what's in store for the big "i". **The Special** even includes a coupon for a jammin' **Glory** #1/2 book... only available in this issue!

Next month we have an awesome Vampirella cover and an interview with the Harris gang. Issue #7 also starts our **Lady Rawhide** and **Elementals** serials. Don't forget to check this issue out!

Happy Halloween!



P.S. On another note, we want to hear from you! As you can see, included in this month's polybag is a cool survey form. Fill out our survey and get a chance to win some really great prizes!

THERE'S STILL TIME TO TAKE ADVANTAGE OF THE TEKNO•COMIX TWO-FOR-ONE SPECTACULAR!

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NEIL GAIMAN'S TRIDENTAGE

MICHAEL MARTCHEK'S MIKE DANGER

NEIL GAIMAN'S LADY JUSTICE

BOTS

JOHN K. JR.'S MULKON EMPIRE

REMEMBER!!

All November TEKNO•COMIX titles will be shipped in a special anniversary polybag containing a free copy of one of our other great books!

NO COUPON.
NO CONTEST.
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Just **FREE** comics and our thanks for making TEKNO•COMIX

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THE FACTS UP FRONT

A brief look at the personalities, things, & events that make up the world we call comics...

Head to Head!

The Marvel vs. DC crossover dominates the comic universe

THE BIG BOYS GO AT IT

Marvel, DC, SkyBox, and Fleer have teamed up for what must be the ultimate tag-team of all time. The comic book arena will be shaking & baking when these 4 titans enter the ring. Who's faster, Quicksilver or the Flash? Who's the true winged warrior, Hawkman or Archangel? Can Captain America's shield defend against the Batarang? These questions and more will be answered in December, when the **DC versus Marvel/Marvel versus DC** trading cards are unleashed, coinciding with the 4-issue crossover comic series.

These are 100 of the most powerful cards that have ever been collected, featuring the superheroes and supervillians from the Marvel and DC Universes. Though they carry the label of SkyBox for legal purposes, the folks from Fleer are essentially producing this historic series.

Encompassed are individual character cards featuring the prime combatants: Superman, Hulk, Spider-Man, Superboy, Wonder Woman, Storm and a whole slew of others. Some classic battles include Killer Croc/Abomination, Doctor Doom/Cyborg, and Green Lantern/Green Goblin. John Byrne, Joe Quesada, Adam Kubert, Andy Kubert, and Stuart Immonen are but some of the talented artists accompanied by computer generated imagery to further enhance this set. 10-card packs are priced right at $1.99 a pop. Get a load of these extra cool bonus cards:

PICK A CARD: Marvel's Spiderman and DC Comics Wonder Woman kick off the upcoming trading card set **Skybox DC VERSUS MARVEL**. The 100-card set debuts December 12.

Impact—Bons Vallejo lets loose with 9 embossed Avengers/Justice League of America painted cards. All 9 fit together on one card page to make an exciting battle royale. Julie Bell paints 9 embossed cards of her own, featuring The Titans/X-Men power party. 9 cards assembled on one card page create another slamfest. That's 18 Impact cards in total. You can find one Bell or Bons embossed card in every 4 packs.

Holo F/X—Holographic technology meets prismatic foil on 12 painted image cards depicting the classic confrontations we've always dreamed about. A savage Sabretooth compares claws with Azrael by Simon Bisley. Look for one F/X in every 12 packs.

Mirage—Imagine the absorption of 2 characters into one mind numbing creation and you'll get an idea of why these are 2 of the most amazing cards you'll ever see. What better way to present this than the lenticular method? Combine Superboy and Spider-Man and you get... SpiderBoy! If you think that's wild, dig this one: a mix of Wolverine and Batman. Say hello to Dark Claws. These are a difficult 2-case chase as only one card appears in every 360 packs.

A tri-fold ballot, showing all the Holo F/X card art, is in every pack. You vote for the winner of the Marvel/DC battles that take place in the comic series. Now before you have a total card attack, a second series of Marvel/DC cards is in preparation for February 1996. Perhaps we'll see the supporting character conflict cards: Perry White vs J. Jonah Jameson, Alfred vs. Jarvis, Pa Kent vs. Uncle Ben, or Lois Lane vs. Mary Jane.

—Max Gottfried

"The most AUSPICIOUS TEKNO DEBUT to date..."

...combining top-notch concepts with an all-star team."
COMICS SHOP NEWS

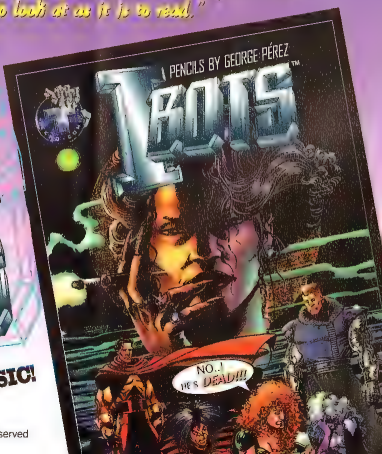
STEVEN GRANT is turning out as taut and straightforward a story here as he's ever done. His characterization of THE I-BOTS, at times, reminds me of the classic metal men of the silver age."

GEORGE PÉREZ seems more inspired by this story than by much of the other material he's illustrated recently... All the patented Pérez elements are here (including some great rubble!) making this book as much fun to look at as it is to read."

DISCOVER FOR YOURSELF WHAT CSN KNOWS...

I-BOTS

AN INSTANT CLASSIC!



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WildStorm brews up some killer crossovers

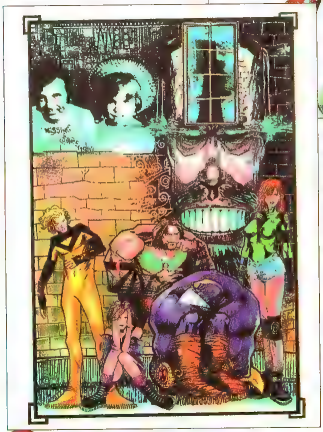
GEN[13] TO THE MAXX

In December, one of the industry's hottest comics will be teaming up with one of animation's hottest characters (of course based on a comic). This special crossover, **Gen[13]/Maxx**, will be written by regular **Maxx** scripter Bill Messner-Loebs. As part of a sinister plot, Mr. Gone is snatching up children. The Gen13 kids get involved, and as the story plays out, we will encounter some surprising revelations about one of them.

Art on this one-shot is by penciller Tomm Coker (doing his first project for WildStorm) with inks by **WildC.A.T.S** inker Troy Hubbs. This **Gen[13]/Maxx** is just the first of many **Gen[13]** specials that will appear on an irregular schedule. The next book is by Adam Hughes. But right now, that's all we're tellin' ya.

WildStorm's trading card division is celebrating the event by releasing a set of Maxx trading cards. **Sam Keith's The Maxx** will consist of 99 foil-stamped cards by artists such as Keith himself, Jim Lee, Simon Bisley, Kelley Jones, Michael Allred, Bruce Timm, and many more. The cards will also ship in December.

GEN13/MAXX: The **Gen[13]** kids team up with the **Maxx** to find missing children abducted by Mr. Gone



FEMME FATALE TO TEAM WITH GUNSLINGER GUY

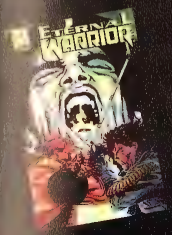
Jim Lee has announced that a very special episode of *Blossom...*I mean a very special *project*—**Grifter/Shi** will be released in December. Terrorists have targeted one of Japan's major cities for destruction (don't these people have enough to worry about with Godzilla tearing loose every once in a while), thus WildStorm's Grifter and Billy Tucci's Shi team up to prevent it, look good, and kick some butt.

The pencillers working on this project you might've heard of before, Jim Lee, Billy Tucci, and Travis Charest. This book is a mammoth 64-page hardcover covered by (variant city, baby) one of two dustjackets. One cover by Lee, one cover by Tucci, and each one for the low, low SRP of $29.95. Limited Editions signed by Lee, Tucci, Charest, and inker Troy Hubbs will also be available. ■

SHI/GRIFTER: Bill Tucci's **Shi** teams up with the WildC.A.T.S.' **Grifter** to save a Japanese city from destruction.

JUSTICE IS ETERNAL. IT'S JUST THE WEAPONS THAT CHANGE.

ETERNAL WARRIOR. IN NOVEMBER.



50: RETURN OF THE GEOMANCER.
THE ADVENTURES OF AN IMMORTAL WARRIOR AND HIS CRUSADE FOR JUSTICE.
BY JOHN OSTRANDER AND JACKSON GUICE.

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VIRTUAL TEKNO: Tekno•Comix booth at the San Diego Comic Book Convention, August 4, 1994.

TEKNO BIRTHDAY!

This November Tekno•Comix is celebrating its first anniversary, and they're doing it *in style*. Each Tekno issue published in November will be polybagged with another Tekno comic. Fans of **Mickey Spillane's Mike Danger** might get a taste of **Leonard Nimoy's Primortals** or **Neil Gaiman's Mr. Hero**. Readers of **Primortals** might get a taste of **Gene Roddenberry's Lost Universe** or **Neil Gaiman's Teknophage**, and so on. One in ten of the anniversary issues will include a gold plate, signed by Leonard Nimoy, Majel Barrett Roddenberry, or Neil Gaiman. This inovative way to introduce new readers to new titles won't cost fans anything extra; the whole deal goes for the regular price of one issue. ■

TEKNO TIMELINE

October 1994
Tekno•Comix launches its first on-line forum on Prodigy.

November 1994
Leonard Nimoy's Primortals #1 and *Neil Gaiman's Mr. Hero #1* ship to comic book stores. ■ *Tekno•Comix* Forum launched on CompuServe.

December 1994
Gene Roddenberry's Lost Universe ships to comic stores.

April 1995
Neil Gaiman's Wheel of Worlds #0 ships, introducing **Lady Justice**, and featuring Teknophage, Mr. Hero and Adam Cain. ■ *Teknophage #1* also ships this month.

May 1995

Mickey Spillane's Mike Danger #1 ships marking the return of one of America's most celbrated authors. Cover is by Frank Miller. ■ *Neil Gaiman's Lady Justice* #1 and *John Jakes' Mulkon Empire* #1 ship. ■ Miramax Films acquires rights to *Lost Universe, Mike Danger,* and *Mr. Hero.*

July 1995

Gene Roddenberry's Xander in Lost Universe replaces the previous *Lost Universe* title with #0 and an impressive Jae Lee cover..

August 1995

Issac Asimov's I-Bots #1 debuts. ■ Tekno•Comix joins the Microsoft Network.

November 1995

Leonard Nimoy's Primortals: Origins, a two-issue mini-series, plotted by Nimoy himself, debuts, temporarily replacing the on-going title. ■ *Mickey Spillane's Mike Danger* #7 kicks off a new story arc by co-creator Max Allan Collins, pencilled by Peter Grau, inked by Steve Leiahola, and with covers by Walter Simonson

Racing to Pitt Stop

The diary of Mark Wheatley, a self-publisher on tour.

Mark Wheatley, creator and self-publisher behind ***Radical Dreamer****, attended Pitt Stop in Pittsburgh and filed this report for* ***FAN****. If you're interested in self-publishing or just in cool, eclectic books, this is one report you won't want to miss.*

Sept. 7, 1995 - Thursday

If self-publishers have a motto, it's "There's not enough time in the day." I know that producing **Radical Dreamer** on a regular basis is a full-time job. (Actually, self-publishing is several full-time jobs. I put in an average 10-hour day, seven days a week, for most of the year. The rest of the year, I work much harder.) Today, in addition to being the writer, artist, designer, letterer, painter, typesetter, etc., I'm also the road crew. I'm preparing to travel from Baltimore to Pittsburgh for a personal appearance.

This is one of a series of independent conventions known collectively as the Spirits of Independence Tour. The tour is

RADICAL COVER: Wheatley's **Radical Dreaner** #5

MARK WHEATLEY: *Radical Dreamer*

the brainchild of Dave Sim, self-publisher of **Cerebus**. Since this is a Pittsburgh con, Pittsburgher Don Simpson, self-publisher of **Bizarre Heroes** has called it the Pitt Stop. From the moment I arrived at the studio today, my priority was packing. Instead I spend the day racing to deliver issue four of **Radical Dreamer** to the printer about half a week early. There's a paper price increase I'm hoping to beat by printing before the end of the month.

Dinner time and my wife and Vice President, Carol, arrives and I haven't come near the packing. After diner with Carol, we hit the studio for the day's standard second shift. Carol can help pack. She pulls together the Mark's Giant Economy Size Comics! booth. (This is a little tricky, as my partner, Marc Hempel, is headed to an entirely separate convention to promote his new self-published book; **TUG & buster**. We have to split the booth in two.) After that, Carol hauls out the books. Her load includes copies of eight different issues of **Radical Dreamer** and an assortment of my other comics. Meanwhile, I split my time between the computer and the drawing board. On the drawing board are pages from issue four of **Radical Dreamer**. I'm going over them for the tenth time, making a few touch-ups. On the computer I write thank-you notes to the convention coordinators who have helped me with this summer's tour.

Sept. 8, 1995 - Friday

Carol and I hit the road to Pittsburgh by 10:00 am. Five hours of driving passes like... five hours. Carol is from Pittsburgh and her family still lives there. Carol and her mother head off for an evening of shopping and I make the forty-minute drive to the downtown convention location, the Holiday Inn University Center. With the help of a downtown map and good directions printed in **Cerebus** #197, I find the hotel with no trouble. I go directly to the bar. Dave Sim has started a tradition. For the benefit of retailers, he makes himself (and other self-publishers) available in the hotel bar on the

continues of a convention. The first bar-night I spent with Dave and the self-publishing crew was over a year ago, at the last Diamond Trade Show. There were over a hundred retailers who came to talk with us instead of taking the offer of a free night at the bull park. That was the first time that I got a sense of the change in the industry. Retailers were beginning to understand what the small press had to offer them.

Since then there's been a lot of success for self-published titles like **Bone**, **Tyrant**, **Stray Bullets**, **Strangers In Paradise**, and others. That was followed by major changes in the distribution network. The result has been a rapid growth of retailer support for the small press. And much of that sincere support begins with the one-to-one contact we create at these bar-nights.

True to form, I find Dave Sim, Don Simpson, John Rovak, and Steve Bissette in the bar that doubles as the hotel restaurant. The guys are having dinner while trading gossip, advice, and stories of the road and self-publishing. I know everyone except John. He is the retailer who organized the Vermont Alternative Comics Exhibition (ACE). John and Steve drove down from Vermont together. They report that the Vermont ACE was as big a success as all the other Spirits of Independence shows across the country have been. I know from my own experience that these shows attract a distinct group of fans and retailers. All the self publishers have experienced second-class treatment at the usual comic conventions at one time or another.

Sept. 9, 1995 - Saturday

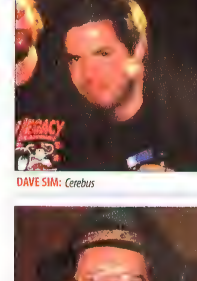
The day stays foggy but brightens as Carol and I carry our booth and boxes of books into the exhibit hall. It is now 8:00 am and we are treated to a rare sight. The room is full of artist/self publishers, all awake and doing heavy labor before noon! A partial listing that Carol and I can spot includes the guys from Nowpet Press, Steven Peters, and David Nowell. There's Jimmy Gownly who does **Shades Of Grey**, Joe Chapetta with his book **Silly Daddy**. We see Bebe Williams with several issues of **Bobby Ruckers** and Joe Zabel with his new **Green Skull**. The guys from 5th Panel Comics, Marc Reichardt, Will Kilber, and Kevin Sheehy build a heavy duty booth directly across from me. Up the aisle a little is Steven Blue with his sharp looking **Red River** on display. Around the corner is Chris Yannior, the crew of Moordam Comics, and Derek Drymon with **Funnytime Features**. Greg Irvine and Steve Remen are making the world safe for **Lethargic Comics**. Rob Watson comes over and introduces himself and the impressive two issues of **Ragmop**. Dave Viereo and Andre Sallies are on hand with their **Tapestry**. There are many other unfamiliar faces and books. I know I'll never have time to meet everyone.

At 9:00 am the doors open and only a few fans wander in. Fans like their sleep as much as artist/self-publishers. But by 10:00 am, the room is packed. The noise level, from all the excited talking, is ear deafening. I'm already starting to lose my voice as I shout at my fans who are less than three feet away. This is the only way to be heard. Moments like these are some of the sweetest in the process of self-publishing. This is when I get to meet my fans, people who can talk about my story and characters with almost as much authority as I can. People keep telling me that my secondary character, The Reality Knight, is the best character in the series. I don't argue with them because, by this point, I'm having a great time.

By the end of the five-hour show we've sold over $200.00 worth of books. This is about average for a show, including multiple-day shows. The alternative/self-publisher/Spirits of Independence shows have proved to be a smart option for self-publishers. The expense of attending is low and the return, both in terms of cash and audience attention, is high. And why not? Our audience showed up, as expected. This audience is older, more adult, with more women, than your usual comic convention attracts. **Radical Dreamer**, **Breathtaker**, **Mars**, and **Blood Of The Innocent** have all had a large female readership.

After the dust has settled, the publishers all gather in the hotel bar/restaurant for one more bar-night. The local culture paper for Pittsburgh has a reporter on the scene. The reporter asks Dave how he thought the show went. Dave answers as a parody of the standard coach response at the end of a game, "It was a good show. Everybody on the team was in there and played a good game. There were some stand-out plays. Steve Bissette attracted a good crowd and got off a round of powerful sketches. Mark Wheatley came through with a radical display and did his deals and moved his books. Gerhard and I kept that line of fans moving and we drew a lot of **Cerebus** sketches. Don Simpson, hometown boy, showed 'em what he's got and I know the crowd loved it." We're all laughing as the reporter asks about how Dave sees the future. Dave answers, still in character, "We're training hard, we're staying on the road, doing the shows. We're staying in the studios, doing the books. We're doing this because self-publishing is the future!" ■

Mark Wheatley is an award winning creator of radical comic books. He holds Inkpot and Speakeasy awards and was twice nominated for the Harvey Award. Mark is also an inventor of color production technology for comics and has worked as an editor (Semic, Apple, AAARGH!) and art director (DC, Classics Illustrated) in the comic book industry.



DAVE SIM: *Cerebus*

STEVE BISSETTE: *Tyrant*

"I know from my own experience that these shows attract a distinct group of fans and retailers. All the self-publishers have experienced second-class treatment at the usual comic conventions at one time or another."

Cyblade, Shi, Silvestri, & Tucci Hit the Golden Apple

SIGN THIS!: (left) **Top Cow's** Marc Silvestri (left center) and **Crusade's** Billy Tucci (right, center) at the signing for **Cyblade/Shi; Shi/Cyblade** at Golden Apple Los Angeles.

GREAT WALL: (right) Mike Turner, artist on **Witchblade**, in front of Golden Apple's "Great Wall" of FAN/Witchblade posters.

Shi/Cyblade Generates Grant for Publisher

Tucci awards donation to Venture Publicatons, Inc.

As part of the pre-press publicity for the **Shi/Cyblade** crossover, **Shi** creator William Tucci said that he'd donate part of the proceeds to a small press publisher worthy of assistance. Following through on his promise, Tucci awarded the grant to Venture Publications, Inc., publishers of **Voices For Children**, which deals with actual stories of child abuse from the case files of a child abuse attorney. "Crusade feels that this is one example of how comic books can be used for a just cause," Tucci wrote in his column in **Shi/Cyblade**.

"I was quite taken by surprise upon learning our **Voices For Children** project was chosen by William Tucci as the recipient of the Crusade Entertainment Grant," said Venture's Dale Colvin. "We are honored and overwhelmed."

Voices For Children is a trade paperback with a long list of creators contributing their time and efforts to create more awareness about child abuse and surrounding issues. Venture has targeted "early 1996" for the book's release. ■

It's in the cards for 007...

His name is Bond. The movie's name is *Goldeneye*. The exceedingly well new trading cards are from Grafitti, a bright, new player in the trading card business. Grafitti is kicking off its card line with a 90-card set based on the new 007 flick which is set to debut November [illegible]th.

Grafitti's **Goldeneye Trading Cards** set features 3 levels of bonus cards in addition to the regular 90. They include a [illegible] (which pieces together [illegible] "Bond, James [illegible] spotlighting Q's [illegible] zle cards.

The regular cards feature UV [illegible] bleed color fronts.

If these cards are any indication, Bond is back in a big way. ■

THE SHOW: The New York Comic Book Spectacular. Held at the Javitz Center, September 8-10.

If we can make it there... New York Show puts FAN in the Spotlight

Just when it seemed like the convention trail had finally ended for the year—after New York, Pittsburgh, Charlotte, Chicago, and San Diego (not to mention the Small Press Expo)—we decided to slog it out for one more show, New York, again. The New York Comic Book Spectacular was held at the Jacob Javitz Center in New York City, September 8-10.

Marketing Coordinator Brady Darvin headed up the Gemstone contingent which included Managing Editor Todd Hoffer, Research Editor Scott Braden, and Associate Editor J.C. Vaughn. The foursome met with the fans, retailers, and publishers at the three-day show.

One of the biggest draws at the show was Vampirella, who appeared at the Harris Comics booth, not-too-coincidentally located right next to our booth. **Shi**'s Billy Tucci and **Ash**'s Joe Quesada and Jimmy Palmiotti also had huge crowds. The Topps crew didn't do too bad, either.

The best free stuff, in our opinion, was given away by... well, us. Free copies of **FAN**, **Comic Book Marketplace**, EC Comics, three different kinds of posters, **FAN** buttons, and even Broadway Comics buttons were free for the taking at the Gemstone booth. It seemed like every fan at the show had something from our booth, and that's just the way we wanted it. "It was great to meet the retailers and the fans," said Braden. "Their input into the magazine is what makes it fun to attend these shows."

"The people here were friendlier than New Yorkers are supposed to be," said Hoffer, a native of Tennessee. "I just had trouble understanding their funny accents." ■

HUNT OR BE HUNTED.

TUROK. IN NOVEMBER.

40: SHOWDOWN IN THE LOST LAND. TUROK VS. LONGHUNTER.
THE ADVENTURES OF AN APACHE DINOSAUR HUNTER ON AN ALIEN WORLD.
BY TIMOTHY TRUMAN AND PAUL GULACY

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COMPANY NEWS

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image comics

AC COMICS

Golden Age Greats Volume 7 - 'Best of the West' is an 84-page b&w with full color plate collection that features a special tribute to the late Frazetta. The Golden Age Best of the West in this illustrated history of Western Comics. This volume contains 2 Frazetta stories never reprinted before. This hombre will be ridin' your way in January.

ACCLAIM COMICS

Magic: The Gathering's "Antiquities War" storyline just became *a lot* more interesting... even if comics fans who don't care for the game. Bill Sienkiewicz will be providing the art - not just the covers — for a 2-issue prestige format mini-series tentatively titled **The Urza-Mishra War**. Each issue will feature 44 pages and come polybagged with a Sienkiewicz-painted Urza card from the first **Ice Age** expansion set. He will either be penciling and inking or fully painting the interior art (that decision should be made shortly). The first issue is scheduled, as of now, to ship in February 1996.

ANTARCTIC PRESS

In January the 50th issue of **Ninja High School** will be published. This special is an oversized issue by a variety of artists that have worked on the series, which takes a look back at the past 10 years. • Also scheduled for release in January is **Furry Ninja High School: Puppy Love** #1. It's a 2-color parody of **NHS** drawn up as, you guessed it, funny animals. • Also, look out for **Ninja High School Trade Paperback Vol. 8** and **Ninja High School Swimsuit Poster**. • In related poster news, be sure to check out the **Shotgun Mary Poster** due in December.

CALIBER COMICS: Kabuki Color Special

APESHOT STUDIOS

The collected strips of Texas cartoonist Scott Gilbert, called **It's All True! The Best of True Artist Tales**, is a satire of the fine arts community. It contains, according to Gilbert, "my observations about the meaning and flavor of everyday living."

ARCAIN STUDIOS

In **Temptation**, God and Satan pull the reader into a philosophically provocative battle for the world (I'm putting my money on God). This here journey is designed to make you question your faith.

BLACKOUT COMICS

Mike Baron (of **Badger/Nexus** fame) will be writing the 2-issue mini series **Jugular**. Neil Vokes (**Mask/Spider-Man**) will pencil a special segment and Michael Avon Oeming (**Judge Dredd**) will be inking. This modern day story concerns Vampires struggling to keep a low profile.

BONGO COMICS

Please return your chair to an upright position, because Patty and Selma seek success in the skies as flight attendants. In **Simpsons Comics** #16 it looks like Patty and Selma's airborne adventure could easily become a disaster that even George Kennedy couldn't bail out of.

CALIBER COMICS

In December it's the **Kabuki Color Special**. It's the same Kabuki you know and love but, this time she's got 32 pages of full color. This book contains pin-ups by Mike Grell, Joe Quesada and Jimmy Palmiotti, Tony Harris, Buzz, and Billy Tucci. • Bud Root's cult-hit series **Cavewoman**, previously self-published, moves to Caliber in February with a new issue #1 to celebrate. • Warren Ellis has signed to publish his yet-to-be-drawn qraphic novel **X=X** under Caliber's sub-imprint Herald. • Moebius is coming! Moebius is coming! Spring of '96!

CFD PRODUCTIONS

Sexy nightclub dancer Angelika has been converted into a Creature of the Night. She discovers the secrets to New York's Vampire Underworld. There are vampire factions waging war and demons and magicks used as battle aids. She also learns that she is part of a larger Fractured Vampire Prophecy. **The Vampire Versus** #2 ships in January.

CHAOS! COMICS

Evil Ernie: Straight to Hell #4 is important to the mythos of Chaos!. This issue answers the much asked question (I myself just asked the question 2 days ago): What would happen if Lady Death came to Earth? Look for some very dramatic implications from this issue for the rest of the Chaos! universe. Lady Death arrives on Earth in January.

CORGLENBURG LIMITED

Gangland!, the core game system including 170 cards, a six-sided dice, and an instruction

book comes roaring down the street with guns a-blazin'! This 3 to 8 player game, based on the mob wars of the 20's and 30's, involves intrigue, economy, strategy, treachery, and 45 caliber action

CRUSADE ENTERTAINMENT

Shi #6 was released with a **Tomoe** #1 cover, but this was no mere variant cover, bucko. That same issue will serve as part of a **Tomoe** mini-series (#0 and #2-3 will be released in early 1996). "I could have made a lot more money by doing another **Tomoe** #1, but that really is the middle of her introduction," creator Billy Tucci said of his new villain, "as well as being part of overall story in **Shi**." • Please be aware that there were ordering difficulties some stores had experienced for the "Fan Appreciation Edition" of **Shi** #2. Interested readers should contact their retailers to make sure they've ordered copies.

DARK HORSE

What do you do when a computer-wielding yuppie scumbag tries to woo your girlfriend away from you? Read Terry LaBan's **Cud Comics** #2, shipping in January, to get a clue • Y'know, extreme times really do call for extreme heroes. In **GI Joe** #2 the times are extremely extreme and so are the heroes as the team code-named GI Joe fights the forces of SKAR. They save the world in January. • The complete story "The Corpse" concludes in **Hellboy: The Corpse and the Iron Shoes** with an all new back-up. In "The Corpse," Hellboy has problems with border goblins, dead men, and war monsters. In "The Iron Shoes" back-up, Hellboy battles a footnote from Irish folklore. • **Boba Fett—Bounty on Bar-Kooda**,

NOT YOUR AVERAGE JOE: Joe re ups with Dark Horse to save the world.

THE FIGHT OF THE CENTURY: Be honest, do you really need a caption for this art? . . . I didn't think so

written by John Wagner (**Judge Dredd**) and illustrated by Cam Kennedy (**Dark Empire, Dark Empire II**), gives the popular bad guy his own one-shot.

DC

The much anticipated **DC Versus Marvel** #1 ships in December. DC will also be publishing the concluding #4, but that ships in March. Need we say more? Oh, we will • Howard Chaykin takes on the Bat in the Elseworlds tale **Batman: Dark Allegiances**. It's 1936 and Batman fights the Nazis in his own unique way. • The new ongoing monthly title **Firebrand** starts in December also. It's the story of a gritty, hard-edged avenger driven to make a difference. Oh, and his head is engulfed in green fire. Do ya think he drives a motorcycle? • The sequel to the popular mini-series **Vamps** is called **Vamps: Hollywood & Vein**. The first thirst-quenching issue ships in December. **The Vamps Trade Paperback** of the first series will also be available this month. • The next in the series of **Sandman** Hardcovers is due out also. The **Sandman: The Dream Country** collects issues #17-20 of the monthly series

DRACULINA PUBLISHING

Sheila Trent is a private investigator who specializes in the apprehension of vampires The catch here is that she's a vampire herself. **Sheila Trent: Vampire Hunter** #2 ships in December. • Angel Draculina is a woman who left the security of her mid-west life for the fame and fortune of Hollywood However, life played some mean tricks on her and now she must brave the seedy underbelly of L.A.'s mean streets. **Draculina** is a comic that contains elements of suspense and action while inter-weaving human emotions with becoming a vampire. Issue #1 doesn't ship until April, so this should give you plenty of time to get psyched.

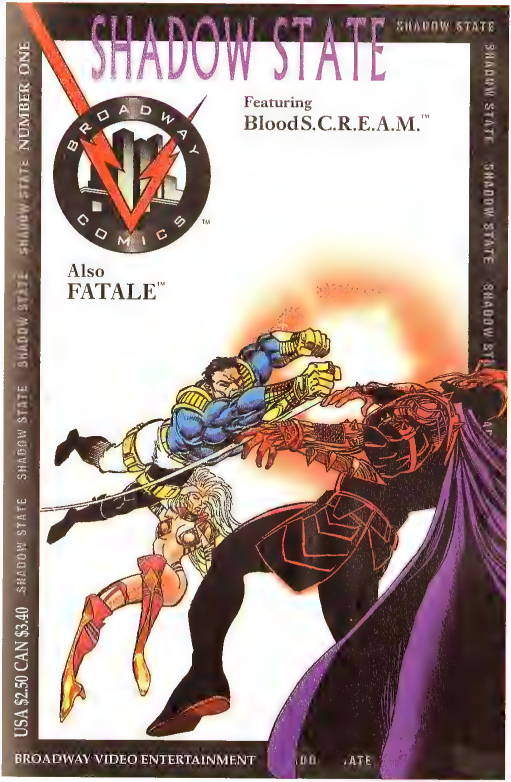
DRAWN & QUARTERLY

In December, Julie Doucet reveals **My Most Secret Desire**. This 96-page book is a collection of dream stories from her own mind. Doucet has also written and drawn an additional 20 new pages of material exclusively for this edition.

ENTITY COMICS

Well, they don't just do comics anymore kiddies. Entity has formed a separate software game division aptly titled Entity Interactive. For those of you in the know, Entity has been shipping a great deal of their comics polybagged with PC Games, so this move is a logical one. Entity Interactive will start with a December release of four games; **DOOM: Knee Deep In The Dead**, **Heretic: City of the Damned**, **One Must Fall 2097**, and **Terminal Velocity**. They also got a whole bunch of stuff planned for the beginning of the year including a game that sounds like a winner to us, **Vinyl Goddess From Mars**. All games sport nifty VGA graphics and stereo sound. They will also sport an affordable suggested retail price starting at $6.95. • Fear not that Entity has forgotten its comic roots, they are specifically targeting the direct comic book, sports-card, and gaming markets. But wait, there's more! Each game box will have some kind of special proof of purchase that when you save up five of 'em, you get a free comic! Pretty cool. • Meanwhile back at stately Wayne

ON SALE DECEMBER



Jim Shooter • Hoang Nguyen • Art Nichols • Stephen Guadiano • David Cockrum
Computer Color by Su McTeigue, Paul Autio, Zeca Adams, and Byte Hue

World Wide Web *http://comics.net/www/broadway/*

ENTITY: La Femme Fem 5

Manor. Entity has a whole load of comic products waiting to be snatched up by grubby little hands. Writer/Artist Bill Maus will be bringing us the scantily clad adventures of **Babewatch** in December. Look for the Double D variant in stores near you! Speaking of variants, Entity will be proudly releasing the five issue mini-series **Fem 5** in the beginning of 1996. Be on the lookout for 5 (sounds suspiciously familiar to us) variants including the "mystery artist" variant. We know who it is, but we ain't telling you.

FANTAGRAPHICS BOOKS

In **Invasion of the Mind Sappers**, by Carol Swain, three friends are convinced that the earthquake that shook their town was caused by a crash-landing UFO. Is their temporary headmaster the sole survivor from the UFO, or as they say, can the truth truly be stranger than fiction?

GREEN MAN PRESS

Jeff Smith (**Bone**) ventures into scripting other folks' comics for the first time with **The Book of Ballads and Sagas** #2 from Charles Vess' Green Man Press. "The Galtee Farmer" is a rollicking tale of two Irishmen and the horse they take to market illustrated by Vess, who will also be illustrating DC's **The Sandman** #75.

HARRIS COMICS

Harris has a whole slew (does anyone know exactly how much of something makes up a slew) of signed and numbered books coming out in December: **Vampirella Pin-Up Special** #1 signed by Adam Hughes. **Vengeance of Vampirella** #14-19 (Mystery Walk Set) signed by artist Chris Berkley, and **Rook** #1 &2 set signed by Mike Mignola. Be sure to order soon, the first signed and numbered book that Harris did, **Vampirella Strikes** #1, has just sold out and allocations seem likely.

HIGH-TOPP

Hot, so to speak, on the spiky high heels of Chaos! Comics **Brinke of Eternity,** comes **Brinke of Destruction.** The three issue mini-series will feature covers by Born, Julie Bell, and Philip Garris. Not only will you be able to read the comic adventures of Brinke Stevens, but you'll be able to live her adventures through the wonderful world of audio! The "Holiday Audio Graphics Set" is scheduled for December and will include **Brinke of Destruction** #1 along with an audio dramatization of **Brinke of Eternity.** Christmas just got a whole lot better.

HORSE PRESS

After a spell of freelance work, Paul Pope and Horse Press are right back at it. Horse offers 3 new items in December: The **THB 2-World Calendar, THB** #6, and **THB-A** (a 340-page collection of **THB** #1-6).

IMAGE

Cartoon Books' long standing policy of selling **Bone** back issues is ending, like, um, right now. If you're missing any issues, Image is reprinting issues #1-20 one time and one time only. Cartoon Books will continue to make available trade paperbacks and hardcovers.

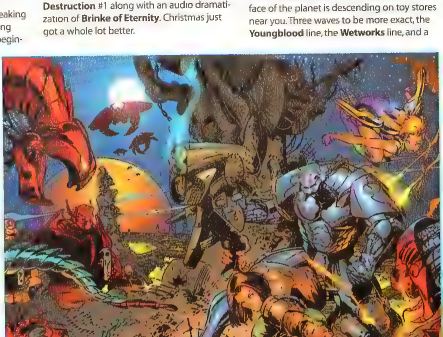
(alphabetical by... let's see if you can figure it out)

Extreme Studios/Maximum Press

Extreme Destroyer, Extreme Studios 3rd annual crossover event is due to start shipping in late January. The story revolves around the Nu Gene and the Keep returning to Earth to collect what is theirs. Here's an **Extreme Destroyer** checklist: **Extreme Destroyer Prologue**, **Maximage** #2, **New Man** #1, **Youngblood** #4, **Glory** #9, **Knightstrike** #1, **Supreme** #35, **New Force** #1, and **Extreme Destroyer Epilogue.** • Richard Hatch, Apollo of *Battlestar Galactica*, will write the next **Battlestar Galactica** series for Maximum Press

Todd McFarlane Productions

A whole new wave of the coolest toys on the face of the planet is descending on toy stores near you. Three waves to be more exact, the **Youngblood** line, the **Wetworks** line, and a



TOP COW: Top Cow's newest title, **21.**

brand new **Spawn** line. We here at **FAN** have the inside scoop as to what the "hot" figures just might be. Look for **Troll** from **Youngblood**, **Violator II** and the **Vertebreaker** from **Spawn**, and the awesome **Werewolf** from the **Wetworks** line. These things are great, and this is only just the beginning.

Top Cow Productions

In the tradition of **CyberForce** and **Weapon Zero** comes **21**, an exciting new science fiction epic. In the 24th century, the world is run by Internex, a vast committee of clones. Freedom is dangerous. Control is everything. Scientist Tristan Harris develops 21, a robot with a conscience that Internex disapproves of. This sets the groundwork for the resistance! Brad Foxhoven, Vice President of Business Affairs says, "In continuing with the successful launches of **Weapon Zero** and **Witchblade**, our newest property, **21**, will be another blockbuster hit title for Top Cow and Image Comics. **21** has undertones of Huxley's **Brave New World** by showing the truth behind a futuristic utopia."

Wildstorm Productions

Big plans are in the works for **StormWatch**. In #27 Despot (the guy who womped up on the team) finally meets his match—but at the cost of Spartan's life. In #28 & 29 a new team is introduced. • WildStorm has announced 3 new trading card sets to be released by year's end: **WetWorks Chromium Trading Cards** will hit the stores in November. **Sam Kieth's The Maxx** consists of brand new art, and it's heading our way in December. Finally, the last series, also set for a December release, is **Avengelyne**. This 99-card Chromium set has a chase card series which features photo-chromium cards of (hubba-hubba) Cathy Christian. Also be on the lookout for a 9-card glow in the-dark chase set.

KIDGANG COMICS

Coming in December is a comic for kids of all ages: Big **Monster Fight** #0. For only $2.50, here's what you get: Complete stories in every issue; extraordinary and unusual action, sex appeal, and humor; easily identifiable notions of Good and Evil, and no nudity, sex, or non-cartoon profanity.

KITCHEN SINK PRESS

The Crow. You remember **The Crow** dontcha? Well, in January, it will have a companion series of new comics. The first miniseries, **Dead Time**, will feature a different continuity than the original graphic novel. James O'Barr (the creator of the Crow) will provide the story and create new cover paintings for the first 3-part series. According to O'Barr, "The only rule is that the crow has to bring a soul back to avenge a wrong. And there has to be a cat." Each issue will be a black & white 32-page comic, keeping with the tradition of the dark gothic original.

KROME PRODUCTIONS

Krome Productions is happening all over the place in late January. Utilizing the same technology that brought us all chromium, Krome is now producing 2 mirrors. **The Lady Death Collector's Chromium Mirror** comes framed and ready to hang. But when you take a gander at yourself, you see the Diva of Death. **The Evil Ernie Collector's Chromium Mirror** is basically the same thing but... you guessed it, you see Ernie's reflection instead of Lady Death's. • America's cartoon sweetheart, Betty Boop is back. This time in the form of the 90-card **Betty Boop: The Pin-Ups Chromium Trading Card Set.** • He's fat, he's lazy, he's grumpy. No were not talking about 3 of the 7 Dwarves. We're talking about Garfield. **The Garfield Chromium Trading Card Set** is a 90-card series that captures the wonder of that cat in all his Chromium glory.

LAST GASP

Tune in, turn on, and surf, baby. Available this month, Dr. Timothy Leary's first novel, **Surfing the Conscious Net**. This book features artwork by Robert Williams and computer illustrations by Howard Hallis. It's 128 pages of mind-blowing reading for the low, low price of $16.95. So don't delay, pick up your copy today!

LONDON NIGHT STUDIOS

Be sure to check out **Razor: Torture** #0. It's got everything we love: a Chromium cover and it's polybagged with one of 3 Chromium cards inside. All this for just $3.95. You probably could beat that with a stick, but then it wouldn't be in mint condition. Razor's coming back from the dead and man she's a little hot under the collar. This series will feature every character in the London Night universe. This book also marks the beginning of some big changes for the studio.

MAINBRAIN PRODUCTIONS

Self-styled "Intellectual Mercenaries" Tom Mason and Chris Ulm, formerly Vice-President - Marketing and Editor-in-Chief, respectively, of Malibu Comics have formed their own company, MainBrain Productions. The new venture's purpose is to develop intellectual properties, what Mason calls "the hot industry of the 21st century." He says a lot of people don't know exactly what that means, but he puts it in plain terms. "Intellectual property is the character or the project or the device that essentially lives forever. It is Smokey the Bear, it is Ronald McDonald, it's James Bond. It is a character franchise from which you can build an entire entertainment platform."

MARVEL COMICS/ MALIBU COMICS

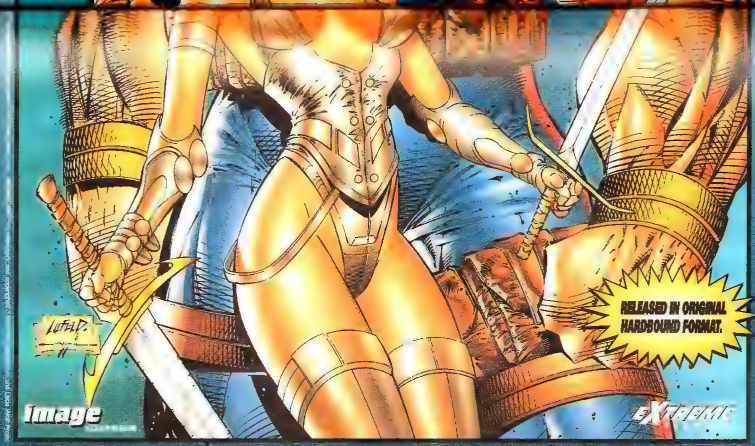
In January and February, Marvel ships Rounds 2 and 3 to **Marvel Versus DC**, the crossover to end all crossovers. These issues feature the talents of Peter David, Ron Marz, Dan Jurgens, and others.

Heroes

In January, look for the Avengers Mansion to get a major overhaul as the events of **Timeslide** continue to play themselves out.

MALIBU'S UltraForce/Phoenix flip book.

WHERE ANGELS AND PROPHETS FEAR TO TREAD...
PROPHET
AVENGELYNE



A COMMON BELIEF IN A HIGHER POWER UNITES THEM AGAINST A DEADLY FOE

Rob Liefeld **Stephen Platt** **Mike Deodato, Jr.**

MALIBU'S Siren/Phoenix flip book.

X-Titles

To commemorate the 50th issue of **X-Force**, former **X-Force** artist/writer Rob Liefeld has drawn a special double gatefold cover for the team he created. This will be a variant cover to this anniversary edition

Malibu

"A new threat is rising in the Ultraverse. A force so powerful, it will take the mutant X-Men and the Ultraheroes alike to prevent the threat from destroying the Ultraverse once and for all," or so said the press release. Phoenix has returned, and the rejuvenated destroyer shows up in Malibu's **The Phoenix Resurrection: Genesis**, and **The Phoenix Resurrection: Revelations**. These two 48-page books, due in December, follow Phoenix's appearances in November's books. The regular "Phoenix Resurrection" titles will appear as flip-books. • Mike Barr, creator of **Mantra**, has been fired/has resigned (depends on who you listen to) from that book. • In conjunction with their new X-book, **The All New Exiles**, Malibu will offer a bagged set of the original **Exiles** mini-series in December. All books are said to be first prints. • The UltraForce toys from Galoob are due in December. • Malibu will be offering many of their Bravura titles again. • When he said "I'll be back," he wasn't pulling our legs. This month look for the official relaunch of **Terminator 2** with 2 new 4-issue mini-series: **Terminator 2: Present War**—**Cybernetic Dawn** and **Terminator 2: Future War**—**Nuclear Twilight**.

MEET DANNY OCEAN

That cat Danny Ocean is now taking his cool vibe into the Zine world with the Zine Glut Series. The first two are **that skinny bastard**: An overview of some of Sinatra's films; and **Dear Rocket Records**: A look into the odd world of mail order records by printing some strange letters received by Rocket Records. • It's a celebration of Warren G. Harding Day in **Very Vicky: Calling All Hillbillies** #2. This is your last chance to get pickled with Vicky, Chris, and Pea Pickin Patty at a backwoods brouhaha.

MIDNIGHT PRESS

December's **Alister the Slayer** #3 sports a cover by Joe Quesada and Jimmy Palmiotti. In January, the title is scheduled to become a monthly. Now if they'd just start giving us their covers when they're done with them...

NGNG STUDIOS

7 ancient warriors are awakened after a long, long sleep. These genetically engineered poison-dart frogs, known as the Rana 7, must help the guy who woke them up on a mission of vengeance. **Rana 7** #1 leaps into stores in December.

NBM PUBLISHING

From the company that brings you all that fully painted, lavishly drawn arty comic book stuff comes....surprise, a fully painted arty comic book by Bo Hampton entitled **Verdilak.** A vampire tale by A.K. Tolstoi is the Inspiration for this book. It will be released in a hardcover format sometime in the beginning of next year. They're only making 3,000 of these things, so plan carefully.

PENTHOUSE COMIX

Starting in the early part of next year, they'll be bringing the works of the legendary Moebius and Jim Steranko to their steamy pages. "Never before seen" erotic work will be premiered from Moebius, the work was taken from the limited edition book **Angel's Claw**. Steranko will be unveiling twelve pin-ups of female counter-parts to modern male super heroes in a special edition next year.

PURE IMAGINATION

In December be on the lookout for Jerry Bails' **Who's Who of American Comic Books.** Apparently Mr. Bails has been compiling lists of anybody who's anybody in the comic industry. The book features a cover by Jim Steranko and over 600 illustrations. Mr. Bails' must have gotten a lot of this accomplished before they started coming down so hard on "stalking."

SIRIUS ENTERTAINMENT

Feel free to stop on in, kick your shoes off, stay awhile. Visit the Sirius homepage on the World Wide Web @ http://www.insv.com/sirius/. Tell 'em **FAN** sent ya.

SLAVE LABOR GRAPHICS/ AMAZE INK

In case you missed them, all the remaining copies of **The Replacement God** #1, **Johnny the Homicidal Maniac** #1, and **Longshot Comics** #1 are now sold out. But guess what, you lucky fans you, both **Johnny** and **The Replacement God** will be reprinted in December. **Longshot** will be available in a new bookshelf edition in January. • In related fan overlookings, for those of you who missed Andi Watson's charming new Amaze Ink series **Skeleton Key**, you can now get the first 3 issues in one easy to carry package for only $3.95.

TOPPS

From the exciting new Fox television show comes **Space: Above and Beyond** #1. The series kicks off with an adaptation of the pilot that launched this baby. This 3-part mini-series starts shipping in January with a cover from Ken Steacy.

WALDEN GROUP

Fans of comic books who own computers rejoice. Now you can shop and browse through original comic art on the Internet. Visit the site at http://www.interaccess.com/zow. The whole thing is run by former Now Comics art director, Barry Peterson. He had this to say, "We'll be displaying the artwork and original publishing biographic information about the artists. Visitors will get information on the price of each piece and full details on how to order." Wow, these computers, they can do anything! I'm betting they're the wave of the future ■

Jim SHOOTER

From Marvel, to Valiant, to Defiant, and back to Broadway Comics, Shooter has been a comic survivor launching his newest line of comics under the Broadway imprint. Shooter and company promise to bring the same excellent storytelling to fans that he's always been noted for.

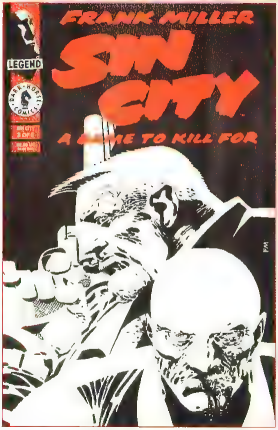
CEREBUS

Dave Sim's Aardvark creation has reached the two-thirds point of his journey. November marks the little guy's two hundredth issue, as he chugs along to Sim's planned final comic, #300, which will hit your local comic shop after the turn of the century (better reserve your copy now).

(Cerebus shown here on the window of More Fun Comics, Glen Ellyn, Illinois. Art by Mark Ludens)

Sin CITY

Considering the change in weather, one of the only undeniable parts of each November for comic fans is that the next **Sin City** story will be hitting their shelves. Well, it's November again, and fans can confidently look forward to the latest batch of hard-hitting crime (a Christmas tale featuring Hell-high-guy Marv), capturing the gritty place we've all come to know and love. **Sin City: That Yellow Bastard** follows suit in this one-shot's heels.



Jeff SMITH

We all know that Jeff has taken his creation to Image, and we also know that Extreme Color is now taking care of his covers. But did you know that he's now formed his own production company, and the first project on the docket is producing a *Bone* animated feature movie? We bet ya didn't know that last tidbit, but you're happy you do, right?

Photo courtesy Adam O'Dell © 1995 A. Ryan Richard

FAN MAIL

Dear **FAN**,
I loved your latest issue. I got the one with the **Alien** cover and it rules. The Terry Moore interview was great and very informative. I'm a **Strangers in Paradise** fan and I can't wait until the next issue. Now that you've added Andy Mangels's "Hollywood Heroes" section to your magazine, I can keep myself well informed with the most up to date information on comics-turned-movies. I have been reading Andy Mangels's articles since his **Amazing Heroes** days. Nice article on Collen Doran's new book. I have some questions for you:
1)Are you going to make subscription offers in the future?
2)Do you have plans for an on-line magazine?
3)Any articles in preparation about the Internet sites that deal with comic books?
4)What other special offers (like **Witchblade** #1/2) do you have in mind?
Keep up the great work and make mine **FAN**.

Very truly yours:
Emilio Torres Garcia
Isabela, P.R

*Thanks for your comments, Emilio. We're big **Strangers in Paradise** fans too. Be sure to check out **FAN** #7 for more on Terry and many other small press publishers. As to your questions:*
1) We're not going to offer discounted subscriptions. Retailers deserve all the help we can give them right now, and they deserve your support, too. We do offer full price subscriptions, but try getting your retailer to order a copy specifically for you before you go that route
2) Our on-line plans are up in the air, but they're definitely coming together. One hindrance is that 2 of our editors are neo-Ludites and we think they keep sabotaging the equipment. We'll let you know as soon as we can, but we'd rather do it right than have just another lame website.
3)We haven't scheduled such an article yet, but it's something we'd like to do.
*4)We've got a **Glory** #1/2 offer with our first special, **FAN Special Image Edition**, and many more in the next few months. Stay tuned, and you won't be disappointed.*

Greetings **FAN** Staff,
Just a note to tell you I enjoy your publication, **Overstreet's FAN**. The magazine and it's articles are presented well, and aimed at someone with more than a "Beavis & Butt-Head" level of intelligence. Your price guide is the best, with the reflection of what price books will really sell for today. I'm sure readers and dealers who use other mags love to see that the books they bought a few weeks ago are already 55 and up, but gee, those books sure look nice on the wall or in the bin where they will stay with those inflated price tags. Congratulations on having a truly professional publication, the standard anyone who runs a truly professional shop should have on their counter, both on-sale and next to their pricing gun.

Mike Furlo
via on-line

*Retailers and fans who are in the know definitely use the **Overstreet Comic Book Price Guide** and our monthly updates in **FAN**. It never hurts to hear it, Mike, so thanks.*

Hey **FAN**guys,
I picked up a copy of the Sept. **FAN** and found you had an AOL address.
I wanted to ask, since no retailer could tell me, why you aren't continuing the **Golden Age and Silver Age Quarterly** that I always bought before Overstreet was acquired.
Then I saw the ad for **The Overstreet Comic Book Price Update** (for Gold and Silver) which obviously is my answer. Next question: How many months (years?) before I can expect this on the market?
As for this month's **FAN**, thanks for the interesting interview with "The Mick" [Mickey Spillane]. I have enjoyed his books almost as long as I have comics. I have a suggestion for you. I would enjoy an interview with Jack Davis. He was a 50's artist for EC. I only realized that a year ago when I bought a couple of **Tales from the Crypt** comics and saw his signature on the cover. I recognized it immediately from his artwork for the University of Georgia (my alma mater). He has for years been the official cartoonist for UGA. I, for one, would be interested in a "where are they now" type piece of old Golden or early Silver Age artists. Dumb idea?
At least it would be different from the usual fanboy pablum of recyled Quesada, Miller, et al. Don't get me wrong. I am a big Frank Miller fan, but he or The Todd is interviewed by someone every month.

Thanks for the forum, regardless.
Mike Bankston
via on line

*We've been surprised by the number of requests for our old **Golden Age and Silver Age Quarterly** (but not very surprised). There's a tremendous amount of interest in those great older books right now, and yes, that's the reason we're coming out with **The Overstreet Comic Book Price Update** in November. As for a "where are they now" kind of article, we've sort of been doing that with the Golden Age column in **FAN**, but we'll be doing more in the future. Also, since you're an EC fan, be sure to check out the lead article in the **Update**. It's a great overview of those horror classics.*

Dear FAN:
I find your magazine quite refreshing and entertaining. However, I must admit that I am also a patron of **Wizard**. I write you because I earnestly believe my letter will see print in your magazine. I have written to

Wizard before, but I have never seen my letters in print in their magazine. What grieves me is that **Wizard** prints letters of absolute drivel, yet they fail to print legitimate letters, two of which I have written. I hope your magazine is the exception.
What pleases me about your magazine is that it covers aspects of comicdom that other magazines absolutely fail to. For example, "The High End Report," the interview with Kelley Jones, and more recently "Celebrity Fan." My response to "Celebrity Fan" featuring Richard Grieco is that I feel he would be miscast as Wolverine. He is too charismatic and lacks the brutish and brooding qualities of Wolverine. Wolverine is a character who possesses and exudes an "ugliness" of spirit. I fail to see such a thing in Mr. Grieco's style of acting. I think a better choice for Wolverine would be publisher/singer Glenn Danzig. True, he may not be an actor. However, examine his music. You can see the brutish and brooding qualities similar to Wolverine's attributes. He is short, quite muscular, and has the sideburns and hair like Wolverine. Why not have Glen Danzig featured in "Celebrity Fan?" I think that would be a great idea. Also, I would like to ask, what would you think of football player Ronnie Lott as Chapel from Image? In **Wizard**, they came up with the absurd idea of casting Lawrence Taylor as Chapel. I hope to see my letter in your magazine and I look forward to reading your response to my letter.

Sincerely,
Roy Blanco
Carson, CA

One way to get your letter published is to mention the name of the competition to excess. We intend to keep publishing all sorts of articles you'll get nowhere else. As to your casting ideas, well, they do sound like something you'd want to write to the competition about.

Overstreet's FAN,
I thought I'd give a few issues before I commented to you. I was a reader of **Overstreet**. I just read issue #4 of **FAN**
Overstreet was a more mature book than **Wizard**. It has touched on more of the Silver

and Golden Age books and just had a more
[illegible] attitude, it was also less commercial.
Although FAN is trying to be more like
Wizard now, I feel that is a disappointment
[illegible] 36 years old. I also really miss the big
market reports section. The one now is very
[illegible]
[illegible] you've gotten ted/bought the industry's
[illegible] made and seem to be doing a good
job of keeping it up. I read FAN and I feel it is
[illegible] but not much different than
Wizard. They seem virtually interchangeable
[illegible] except for the price guide.
[illegible] like your letter column is full of let-
ters written by new readers, all positive,
and from what sounds like all kids. Are these
truly a cross section of your letters? How
about printing a few negative letters and
responding to them? Don't be like
Marvel and only print letters that
make you look good. It doesn't make
for very interesting reading.
My wish for FAN is to increase your
articles of Silver and Golden Age
books and to expand your market
reports section. I love the older books,
not just the new stuff, as I'm sure do
many of your readers. I hope you get
enough letters like this to prompt you
to change a little.

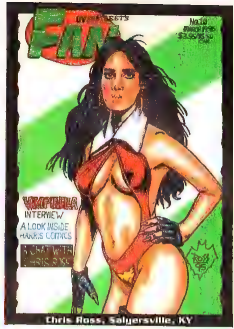
Thanks for your time,
Tom Lynn
Chicopee, Mass

Do we only print positive letters? Come on, Otter than a few unintelligible mis-[illegible] of the letters we've received have been not only positive, but over-whelmingly so. We're only six issues old, so we're not quite sure what kind of let-ters you're expecting. Many have requested particular features or articles, and we've tried to have a representative sample answered on these pages. Many have answered us favorably to our competition, and we've tried to print a sample of them, also. As to the Golden Age and Silver Age coverage, if you're hungry for more than we're covering, check out ***Comic Book Marketplace****, our sis-ter publication, or* ***The Overstreet Comic Book Update*** *in November. FAN remains focused primarily—but not exclusively—on more recent comics.*
When you say we've "inherited/bought" the industry's price guide, you are probably refer-ring to Overstreet becoming a part of Gemstone, but you may not understand that Bob Overstreet is still running the show. There's been some misunderstanding about this in other press, so it's not surprising that there's some confusion out there.
We don't feel the content of ***FAN*** *is like any-thing you're getting anywhere else, but we'd like to hear from more fans about our articles. People.*

Gentlemen,
I am twenty-four years old, and have been drawing comic book characters since I was [illegible]ing. I have recently created several characters I feel would fit nicely into any number of comic storylines. However, having created them, I am somewhat reluctant to relinquish my ideas without knowing whether or not I will receive any recognition when and if they are published. So, my question is: How do I get my characters published without losing them com-pletely?

Jared M. Goodrich
Dallas, Texas

Good question, Jared. Many of the people who work on ***FAN*** *have created character-ters of their own as well (office favorites are Random Acts of Violence Man, Halitosis Girl, and the Turrets Avenger). Since there are no guarantees as far as creator ownership, the safest way to keep your character is publishing it yourself.* ■



Chris Ross, Salyersville, KY

Matt Busch, Pasadena, CA

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Letter O' the Month

Dear Overstreet Pubs,
Here I am again with still more info for you including the photo copied follow-up that happened the same year the highlight of my life did when my big brother J. Kevin thought that Al Jolson really was black and so I got to make a fool of him in public in April '85 when the **Overstreet Comics Price Guide** #15 came out, the one year between '83 to '95 which my name did not get in. Anyway, it was in **New Teen Titans** (2nd series) #10.
The **Guide** tells **Action** #'s 252, 262, 280, 285, 291, and 309 as appearances of Supergirl's origin, now you can add #500 to that list too, once again giving credit to my knowledge where its due.
Once again thanks again for acknowledging the pre-2nd Batman and Robin tryout in **Batman** #66. From now on I also know that in order to show I really mean busi-ness sometimes I gotta not just send the photocopied proof that I'm telling the truth but also give credit where it's due because on an episode of *Gilligan's Island* when Gilligan found the waterhole it was that he chased the frog into it who found it first. Later he was being honored at a party, gave his speech, found the frog in the cup, and said "But I have to give credit where it's due, let's hear it for Froggy!" So that's why I knew I had to give credit to Henry Scagnoli who introduced **Batman** #66 to me as the Joker and 1st Batman II. I wrote him along with sending a copy of the **Overstreet** acknowledgement and still haven't spoken to him on the phone for 12 years and he never wrote back but it's okay.

Cordially,
Mr. Stephen Baer
Framingham, MA

Um,... okay... thanks.

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ain't a Library

Peter David

I do not, as a matter of course, use this column for self-promotion. Nevertheless, I thought I'd discuss an upcoming project simply because it grows so strongly from my fannish roots.

When I was a kid, I loved to draw my own comics. I didn't do it particularly well (I still don't). But I did it anyway.

I created my own characters, penciled entire issues with their adventures. And while I was at it, I would also draw fight scenes with characters who couldn't possibly slug it out with each other.

I still have my sketchbook from when I was 13 or 12, in which I saw Quicksilver desperately trying to stay one step ahead of the Flash. Aquaman slugging it out with Namor the Submariner. The Incredible Hulk going toe-to-toe with Superman, the latter trying to fry him with his heat vision and the angered Hulk pounding on Supe's head.

Those were the dream match-ups. Both Marvel and DC had team-ups or combats within their own companies. The Hulk and the Thing were already established as a good punch-out duo. Spider-Man and the Human Torch sure didn't see eye to eye. DC didn't quite have the same set-up; everyone seemed to get along better in the DC universe (unless you count the occasional Superman/Flash race, but those were way too polite to be considered on par with the Hulk/Thing grudge matches).

I never questioned the idea of *why* heroes did, or should, fight. After all, they were on the same side. If you've got two protagonists fighting with each other, then theoretically there's no one to root for. They've both got your sympathies, they're both your heroes.

Usually in hero/villain clashes, the villain has a nefarious plan and the hero is trying to stop it. But in a hero/hero bout, there is—by definition—no scheme. The combat comes as a result of a misunderstanding ("It's Spider-Man! Isn't he wanted by the police? Get him!"), or manipulation by a villain ("Thor has no idea that I, Loki, am in control of Giant Man! No matter what happens... I win!"), or even simple hero boredom ("Gimme a hotfoot, willya, Torch? When I catch you..." "Nyaah, nyaah, you couldn't catch a cold, Thing").

But despite the essential pointlessness of such combats, nevertheless there was always something... I dunno... cool about seeing the heroes slugging it out.

And separated by a gap wider than the English channel, more insurmountable than the Great Wall of China, were the heroes of the Marvel and DC Universe. We kids would heatedly debate who could take down who. Could Batman, the caped crusader, overwhelm Captain America, the living legend? Could the Hulk ever get mad enough to flatten Superman? Namor and Aquaman... Namor had the strength, but Aquaman had the fish on his side. Hawkeye vs. Green Arrow, Flash vs. Quicksilver, and so on...

Pitting hero against hero is a fannish hobby that continues to this day. "Ho'od Win" (pronounced "Who'd Win?) is a standing topic of discussion on computer nets as people discuss Wolverine vs. Lobo and other interesting match-ups.

All of which leads to my getting a call several months back from Mark Gruenwald and Mike Carlin, informing me of an ultra-secret project tentatively entitled "Rival" (before they learned of the existence of "Rival" publishing, at which point it was changed to "Rivalry").

The project was conceived to be the ultimate fanboy dream. All the major heroes (and many of the villains) going head to head against their inter company counterparts. There had been crossovers before, certainly, including the first **Superman/Spider-Man** meeting and the notable **X-Men/Teen Titans** match-up. Plus a raft of crossover books was being planned for the latter part of 1995. But the concept was that the Rival project would be on a much greater scale than any of those. It was intended to be historic, epoch-making. It was intended to be...

... really cool.

And Mike and Mark seemed the guys to oversee it. Back when Mark was the **Avengers** editor and Mike was his assistant, their office was always the most entertaining to swing by. Why? Because they would do stuff just for fun (such as constructing platforms that raised their desks three feet in the air). So now they were putting together a fun project on a company wide scale.

And I was being asked to come in on the writing end, working with Ron Marz.

I knew immediately I had no time. I couldn't do it. No way. No how. Absolutely, utterly impossible. I was all set to tell them.

But all I could think of was those drawings I'd made when I was a kid. Those fan driven fantasies which were on the verge of becoming "official."

The mature, level-headed adult who carefully surveyed my time tables and schedules said no. But he never got the word out, because the fanboy seized control and said, "I can't let this one go past. Count me in."

And so I'm in.

The most challenging part? Writing a story that will satisfy not only my "inner fanboy," but the desires of all the readers out there who have wanted to see a match-up like this.

I'll try not to let you down. ■

THE SPAWN WILDC.A.T.S CROSSOVER

Crossovers are definitely a comic fan's version of a love/hate relationship. Everyone wonders what it would be like if their favorite creators brought their hottest characters together in a battle that would end with a team-up. But then, no one wants to "have" to buy all the tie-in books or worry about how the changes from the big event will affect their ongoing enjoyment of that character. This project promises to leave the main books intact, while delivering a riveting story filled with character insights and hints of things to come throughout the Image titles.

When Todd McFarlane was first approached by Jim Lee's studio to participate in a crossover between his very hot creation Spawn and Jim Lee's ultra-popular WildC.A.T.S, Todd's first concern was if it would affect the ongoing continuity he is building with his character. He explains how they got around that problem and gives some background information on Spawn.

Todd McFarlane: I don't like to have too many variations on the actual Spawn guy which would mess with the continuity, but they've got this time-stream story that Alan Moore concocted that basically is like a "Days of Future Past" type thing from the old **X-Men**. The Spawn powers have been handed down through generations, and Hellspawns come every 400 years. But the power is given to individuals, and each one uses it differently. Given that they're all hand-picked by Hell, the majority of the guys throughout history have not been the best guys.

The reason that Al Simmons is a Spawn is because he was a pretty good murderer and assassin in his day, and so even though he has a little bit of a decent heart, he's a good killer, and Hell is counting on that being far more of a boon to them for picking him. They've picked other Spawns.

In this story, [he] is actually someone who was a pretty evil guy, and isn't really concerned about trying to overcome his powers. He's using his powers to destroy things and to take over the planet. So the alternate versions of some of the WildC.A.T.S characters, along with some of the normal characters, have to go in and right this whole thing with the Evil Spawn. They're going to try to come to the Spawn of this time, because the Spawn of this distant future has actually used his powers to basically be evil and is almost like the ruler there.

Todd McFarlane, Jim Lee and Alan Moore on This Winter's Big Event

by Aldyth Beltane

*Alan Moore, who's work in comics is varied and well-respected, was happy to give lots of details about the story, while careful not to give away too much. Recently, he's worked with both Todd McFarlane and Jim Lee, and as the current writer of **WildC.A.T.S** and a number of Spawn-related titles, he's the perfect choice to bring the two creations together.*

Scott had just finished the **Warblade** mini-series, and he approached me about the **Spawn/WildC.A.T.S** crossover. Bill Kaplan, who was then Editor in-Chief, had talked to Alan Moore about it, and he'd come on board because he was familiar with both sets of characters. So I asked Scotty to draw up a promo piece just to show Todd what he was capable of doing, so they could approve at their end. And that's how it all got started. And Alan Moore turned in a great story.

Alan Moore: I think I'm in danger of becoming the Image Crossover King! It followed from doing the **Badrock/Violator** crossover. It was figured that since I had written **Spawn**, and I had shown that I could handle the WildC.A.T.S in the 30 pages that exist of the **1963 80 Page Giant Annual** which is still in limbo and waiting to materialize, that my name was pulled out of the hat on that one. It sounded like a fun idea, and I went for it. I actually wrote it before they asked me to write **WildC.A.T.S**. In some ways I wish I'd done a few issues of the regular book before doing the crossover, because I would have brought the nuances of the characters out a bit more sharply. Not that there's anything wrong with the **Spawn/WildC.A.T.S** crossover, but I hadn't quite gotten the handle on the characters that I have now.

As with all of the Image work, I've been trying to find my way into a milieu which is not entirely second nature to me. When I was writing superhero books before, I was writing for an older audience, a smaller audience. So consequently, I missed out upon some comics development over the past six or seven years, because my interests have been elsewhere.

It's quite strange to plunge headlong into this hyper-kinetic "Imageworld," where there's two or three panels a page, where the pace of the story is an awful lot faster, where there's constant

One thing that we're doing that's kind of unique is that I have a character I've designed for my toy company called Future-Spawn. When they told me that this was a Spawn in the future and that he was high-tech, I said, "Well, I've already got the toy which will actually be out in three weeks [*of publication date*]. I sent them all my drawings of the toy so that their Future Spawn will actually look like the toy that's on the stands. So we've actually coordinated the look of this guy to the toy. It's one of the biggest and most complicated ones I've made to date.

Jim Lee's original team of WildC.A.T.S will be the other stars of the crossover, which was plotted before Alan Moore began writing the book. It introduced the new, current team.

Jim Lee: The story was done fairly long ago, so it involves the original core team. I had talked with the artist on the book, Scott Clark, about a lot of the other artists who work here, about projects they'd like to work on and things they'd like to do down the line.

tional magic theory, the highest grade of all. So if you become the Ipsissimus, you're just slightly ahead of God.

So these two are dispatched back to kill the 1995 Spawn, and for reasons that aren't immediately plain, but will be revealed later on, they can't do it. Consequently, Spawn finds himself attacked by the WildC.A.T.S, and he doesn't know that they're from the future, because he's had very little experience with the group before. So the story actually opens with him attacking the present-day WildC.A.T.S for no apparent reason. But it's because he's got the two groups understandably confused. It progresses from there with both the current team and Spawn venturing into the future to try to alleviate the horrors of this future world. There's a journey through this world, and a final confrontation with the Ipsissimus, and a little bit of stuff that ties up the time-paradox threads that run through it. So I hope it's entertaining.

As well as entertaining, the crossover offers regular readers of both books compelling and fascinating glimpses into the possible futures of many of their favorite Image characters. Their creators are excited about these possibilities too!

McFarlane: It's like the issue we did with the Medieval Spawn. It's like throwing a teaser out there, so that then I can pick up the ball in my book, and someday say let's go visit this guy that's in the future, and do a follow-up story to him. Then at that point, I would make it the same guy that's gonna be in this crossover. I wouldn't create a new Future-Spawn, I'd use that this guy was evil, what he did, and his motivation for the story of bringing him into the **Spawn** book or a mini-series. I'd add another stone to what has already been laid down and try to build a path.

Lee: The interesting part about it is that it sets up things that will have ramifications in the other parts of the Image Universe. It may set up bigger events down the line, bigger events than just a **Spawn/WildC.A.T.S** crossover. The story, as I understand it, involves an alternative time/reality situation, and whenever you do a story like that, it raises the question of "Was that real? Is that what's going to happen to these characters?" So just by saying that this is a possibility, you affect storylines, because people are consciously deciding whether or not to go towards that point within the storyline. It becomes like a road-mark

kinetic action. What I want to do, is take that basic formula, which is an unusual one for me, and just add a few elements that make it more like something of mine. It's a delicate piece of cookery, but I'm starting to feel like I'm getting results.

With the plot, I've taken a recurring comic book theme, the idea of the dystopian superhero future. With this one, there's a future world where Spawn has become awful. This Spawn has killed the demon-god which holds him in thrall in the regular **Spawn** books, and thus receives unlimited power, rather than the limited power which currently hampers him. As a result of this, he's become the total ruler of America, which has become a massive feudal state under this omnipotent Spawn. So this is the future that the present day WildC.A.T.S have to go into to help their counter parts, who are in a pretty sorry state. They live in this literal Hell-on-Earth that America has become.

On one level you have a fairly standard, but interesting, superhero fight. Spawn comes into it when a group of future WildC.A.T.S, including a future Grifter (who's much like the present Grifter, only with a more ragged coat, more stubble, and grayer hair) and a new Zealot a (young black girl) are sent back in time. They're going to kill Spawn before he can become this demon, the Ipsissimus. The name is one of the magical grades in tradi-

Moore: The thing that was the most interesting for me, that I had the most fun with, was playing with possible alternative futures for some of the Image characters. We get to see references to Image characters and what they are doing in this future that would probably tantalize me if I was thirteen. I've seen stories in the past, "imaginary stories," where they'll suddenly refer to some other character. In Frank Miller's **The Dark Knight Returns**, for example, the sudden appearance of Green Arrow was a real thrill for me. It connected up with childhood memories about the character that put him in a new context. In the course of **Spawn/WildC.A.T.S**, we get a couple of guest appearances, and walk-ons **Gen 13** turn up in the third issue, but they're all very different. It's all very amusing. There's some of my sense of humor in there which is dark and nasty some of the time.

"THEY'RE GOING TO KILL SPAWN BEFORE HE CAN BECOME THIS DEMON"

The artist on the crossover is Scott Clark, whose work includes the recent ***Warblade*** *mini-series. Alan Moore had enthusiastic praise for his interpretation of the story.*

Moore: The artwork that I've seen is absolutely stunning! It's really stylized. It's taken me awhile to become familiar with the Image artists because I have been out of the mainstream for a while, but I'm surprised by the level of quality. The nearest thing that I can remember to it is from the start of my career, when I was working for **2000 A.D.** and it was a wonderful period where it seemed like every artist they had was a Kevin O'Neill or a Brian Bolland or a Dave Gibbons. As a writer, you felt spoiled. I've got some of the same feeling working for Image, because there's such a joy of drawing. It's got a youthful enthusiasm that you can't buy. They're not aimed at me as an audience. They're not aimed at a 40 year old, quasi-intellectual, they're aimed at a 14 year old male audience, that's fair enough. But they sure do have a lot of energy. It's just a matter of channeling that energy into the right kind of vehicles, and that's what I'm trying to do.

Alan described the challenges of adapting his style of writing to the aesthetics of the Image fan.

Moore: It's an odd experience, finding our way in to writing for Image books. I did a story for Alan Spiegelman's **Raw** with Mark Bair. **Raw** was one of the most sophisticated comics in existence, and it was quite daunting to write a story for something which I held in such high regard. But I'll have to say that as difficult as it was coming up with a story idea suitable for an artist as extreme as Mark Bair, it was probably more difficult for me to do something that is satisfactory in an Image comic. The **Raw** stuff is more complex, it's more intellectually demanding, but there's different dynamics at work in an Image comic. To some degree, I've found it more difficult to do something I'm really pleased with. But I'm starting to get there, where I'm not just thinking "this is good for an Image comic," but "this is good for me, this is something that I'm pleased with."

In addition to their crossover plans, Todd McFarlane and Jim Lee were also happy to give readers some information on other exciting projects coming out of their studios in the near future.

McFarlane: For November, December, and January, we're going bi weekly with **Spawn.** I've got a new character called Ape-X that is a cool character that I'm hoping people will want to see a lot more of. That whole story came from the toys, and we made this cool gorilla character, because I like gorillas, and so I built a whole story around this ape who's a cyborg gorilla. It's got more of a horror side to it, because I like monsters and horror too. I don't do too much standard superhero stuff. Heading into the next year, we'll be tying up some of the loose ends, plots that we've had carried over from the last year or two. In February, one of the characters that's been in and out of the book almost from the beginning is going to die, so we'll have the first official casualty of the war. No resurrections, somebody's dead, we go on to the next story. So that'll be a bit of a climax to one of our storylines.

There are no plans for guest writers in the near future, but Todd does have very definite ideas about what he would want in those circumstances.

McFarlane: If I do talk to Alan or Neil Gaiman about doing more work, they'd like to do almost what I'm doing, incorporated into the **Spawn** comic. So instead of actually having a mini-series, it would just be **Spawn** bi-weekly again. They would put it into the regular **Spawn** book, so although it would look like a guest writer, it would actually just be presenting it differently. Other than that, I plan on sticking with it and guiding it in the direction that I want. But if I can get these guys to come on and do something that I can be left to play with, then that'd be cool. Alan wants to do a follow-up to the **Violator** mini-series, with the Violator's four brothers. And then Neil wants to do some more **Angela** stories, and possibly some Medieval Spawn work. I've also talked with Alan about the logistics of putting out a second book, which he's interested in writing for me. Once we figure out all the details, we'll be able to make some kind of concrete announcement.

Lee: We're doing a **Grifter/Shi** crossover project with William Tucci in December. We picked characters that would work well together, and I know that he's trying to present Shi in a very natural and realistic fashion, so it didn't make sense for her to crossover with Maul or some other fantastic type character. Grifter is essentially a human being with latent psionic abilities, but for the most part he acts within human reason, so it made a good match. There have been continual talks of doing a **WildC.A.T.S/X-Men** crossover, and that may or may not happen. I'd like to think that it will. Although I can't elaborate about why it's still up in the air other than it's not for reasons that most people would think of, I think it's a real possibility for next year. There's one other WildC.A.T.S related book coming out, called **Wildcore.** That's being drawn by Dave Johnson, who's also drawing half of **WildC.A.T.S** #25. Alan Moore is going to continue writing **WildC.A.T.S**, I'm very impressed with what he's done. You just can't beat him.

*And Alan himself is enjoying his work on **WildC.A.T.S** equally well, especially the new core team.*

Moore: It's a great deal of fun, because I got to create a couple of them. It's always more involving to work with your own characters. It's an incredible break between **From Hell**, and my novel and all of the heavy and serious stuff like that. It's like a sorbet between courses. And a sorbet's not an insubstantial thing. There's an art to it. ■

*The **Spawn/WildC.A.T.S** crossover will be inked by Sal Regla, with color guides by LeeAnn Clark. **Spawn**'s regular team of letterer Tom Orzechowski and colorist Steve Oliff will give the crossover the slick, professional look it's readers can always expect. Editors Jonathan Peterson and Mike Hevsler promise the four issue, 32 page per issue mini-series will arrive as scheduled, and ship on time during it's four issue run, which kicks off in January.*

BIG SCREEN SPAWN

and Small Screen too.

"It won't be pretty or cute by any standards,"

-McFarlane

Can Todd McFarlane do in film and television what he's done in comics and toys? It looks more and more like Spawn fans will get the chance to find out how McFarlane's most popular creation plays on both television and the big screen. McFarlane says the film is in the budgeting stage.

"In terms of Hollywood, we have to finalize the budget, which has grown way out of hand, although the studio doesn't seem to be all that concerned about it," McFarlane said. "Then we get to the meeting where we discuss the final choices for casting. Depending on the budget is when the movie comes out. The studio is saying that for that kind of budget they need it to come out in the summer, where we've been pushing for it to come out during Christmas or Thanksgiving. But they have their formulas, so we're probably looking at summer of '97, but that depends on what the meeting comes to."

"But the scripts have been approved," he continued, "work's been done on the design of the new costume, and story-boarding's been done, so it's not a matter of *if*, it's a matter of *when*."

The Spawn movie is not, of course, the only McFarlane venture giving life to his creation. There is also the animated series, which he is producing.

"It's got a date of September 1, 1996. I'll have more control over that, because I'm the boss on that project. I don't have to wait for anybody's decisions, I get to make them all myself! We've got four of the six scripts in, the first of Alan Moore's came in. Alan's writing three of the six episodes. The guy who wrote our great movie script, Alan McElroy, is writing the first three, and will be doing all the polishing for continuity. We've got all the model packs done and have hired the director who did *The Maxx* cartoon. The design work for the animation was done by guys within the comic book field: Greg Capullo, I did some, Richard Bennett, and Mitch Berg."

McFarlane says the stories are going to be more sophisticated since the program will not be aimed at the kid audience, staying away from the superheroics and leaning more toward espionage and intelligence gone awry.

"It won't be pretty or cute by any standards," McFarlane said. "Billy Kincaid, the kid killer, is kind of a running theme in all six of these episodes, so we're dealing with some harsh things for people. We'll try to do it in a sensible way, but still make our point and get people queasy without actually showing anything. We've got a lot of freedom, but it's far more challenging to not show anything. I think we'll get far more recognized if we actually have a style, than if we get blatant. But they'll be popping their heads up about this show. I guarantee it!" ■

MASTER OF COOL

OR JUST A REALLY COOL GUY? YOU MAKE THE CALL.

TONY HARRIS ON STARMAN

by Joseph P. Rybandt

*There really isn't anything about Tony Harris that isn't cool. **Starman**, the book he pencils, is cool. His artistic vision, drawn from the art deco masters, is coal. He's a new father, and that's cool. Yep, all in all, Tony Harris is one cool guy, and here are more reasons why...*

Where were you before Starman?

My first paid stuff was **A Nightmare On Elm Street** for Innovation. Fully painted stuff. I did two issues of that.

So where did you go after that?

I met Brian Stelfreeze and a bunch of other guys involved in comics and we got this studio together in Atlanta called Gaijin. I met Jason Pearson there and he was working on **Legion of Superheroes** at the time for DC. I inked him on one issue of that, number 27 and that was my first work for DC Comics. From there I skipped over to Marvel and did some **Night Breed** stuff, a three issue story arc with Greg Wright (who's now coloring **Starman**).

You also did one of the Universal Monster books for Dark Horse.

I did **The Mummy** adaptation of the Boris Karloff film. I was also working for Malibu back when they were nickel and dime. I did some **Re-Animator** covers, some **Planet of the Apes** covers.

How has your style changed from all of that early work to Starman?

I've gone through a lot of changes as far as my work is concerned and I've been exposed to a lot of artists outside of comics that have really shaped my work and how it looks today. Like J.C Lyendecker, Howard Pyle, Franklin Booth, John Singer Sargent, Howard Chandler Christy, just fine artists and illustrators. There are a few guys in comics who have a lot of affect on me. One of those being Bernie Wrightson, who I was exposed to, and he had a profound effect on my early work. Mike Mignola has always been somebody I've looked to for inspiration. Kevin Nowlan has always had a really profound affect on me. I really love Michael Golden's stuff. Who doesn't?

So how did you get hooked up with Starman and James Robinson?

I was working on [**Night**] **Breed** with Greg Wright and I went to San Diego that year and I think that some of it had just come out. James Robinson had seen it. He approached me at the convention and asked me if I would be interested in working on something for DC. I said, "What?" and he said **Starman** and I said, "Oh Geez," 'cause everybody knows the history on that book. Everything that has had that name attached to it has just kind of flopped.

Until now.

Until now. And I said that I'd be willing to look at it. I was in the early stages of Gaijin and I was real flighty and had the attention span of a gnat. So my attention just sort of fluttered and I guess I lost interest for the

tin e and got involved with some other things. James thought that I just didn't want to be involved anymore. I had been out of touch with James for quite a while so I called him out of the blue one day and said, "Are you still doing that thing at DC?" And he said, "Sure, but I think I'm going to ask Cully Hamner" (who was one of my studio partners). And I said, "No, don't do that, don't do that. I want to do it." So he gave me the shot and Archie Goodwin looked at my stuff and nobody at DC really thought that I was going to be able to do a monthly, incl ud ng James, just because of my past history. I could not meet deadlines.

You were bad news.

Oh, yeah. I pleasantly surprised everybody, I've been keep ng on schedule, we've done a few fill-ins, two the first year. We're doing two the second year only because I m having a child with my wife.

Were you familiar with the Starman character?

At the point when James asked me I was. I checked out the Will Payton series. I went back and actually looked up some of the old Golden Age. That is one criteria that James has for anybody that he works with. He expects them to do as much research and development as he does and most people don't. Very shortly after I dealt with James on a few occasions, I realized I was going to have to do that or die.

How long are you committed to Starman right now?

I just signed for my second year, a twelve issue contract. If I'm having as much fun at the end of my second year, I'm probably just going to go ahead and do a third year. **Starman** is a rare opportunity that most guys don't get. Work for hire that feels like you're doing creator-owned stuff. Because with Jack and Opal and all that, we were able to go in carte blanche and just do whatever we wanted. They've let us go in and bring back old Golden Age characters and revamp their look and their history and it makes the job more fun for us, and hopefully a lot more fun for the people who are reading the book too.

So what's coming up in the next year?

That's dangerous.

Tread carefully.

Issue 17 is a fill-in by Craig Hamilton. He's doing a 1970's story with the Blue Starman. For those of you who know, he only made one appearance ever and James said "Well we might as well encompass all the guys who've had the name." So we're going to go back and explore what he did in the 70's. That whole disco and drug scene and all that stuff. Right up to the point at which Blue was kidnapped. Then he flounders in obscurity for years, being taken from point to point, until he ends up in the circus. And of course the **Sandman Mystery Theater** thing which is going to be really nice because it starts in the thirties with Wesley Dodds as his normal age, and I think that it is going to focus around events that happened when Wesley and Ted [Knight] were in the JSA together. Then it's going to pick up in present day in our book. Wesley is going to be an old man, he had a stroke during

James Robinson WILDSTORM P. #4

Page 13

PAGE TWELVE.
A FULL PAGE.

Jack is normal, with the Red flaring into light and life. We see this from an overhead angle that shows us the complete environment are of Cafe Tim Zone at the exits of the Red as Jack sees it around with him. The light is so florid and singular as it was in Sour Three.

As Jack gives us overhead his attacker, so he is crouching into a vaguely animalistic looking fighting stance. He clearly expects this to be the beginning of some kind of action sequence.

As we look down on Jack here, so he is in the foreground, standing away from us to the left of frame. The attacker is coming at him from the right. At this point the Shade is still approaching, and so it is semi-obscured by the darkness as it emerges from. He is facing us, but we look down on him and Jack, so he isn't quite looking direct eye contact with us. There is a blurred sketch on his face to be seen at Jack.

The darkness he is emerging from is like an inky blackness that flows through the air. It's almost tangible. The Shade is far enough away from Jack that the arc of Jack's Energy Rod doesn't actually hit him, but Shade is close enough that the inky blackness that flows from him is in the arc of the Rod's swing. Jack is swinging the Rod with the End to the Rod's wide. It's like the Rod is leaving trail of it's like the black and white of that light and dark are all and weary, glowing with such colour in the wake of the Rod, but never actually touching it.

Some coincidence that are close to Shade are hit by Jack's strong Rod, and go flying up in the air as another visual element of the page. The page falling away to reveal the Shade's face. Shade is a man in his mid-thirties, with a face that looks like it's always shadowy. All around there is a sense of the light of Jack's Rod in. Although the skin should be fairly light and dramatic so there should be too much overwrought background.

CAPTION - Behold him

James Robinson's script for issue #4 which turns into...

the whole **Zero Hour** thing. And he's not really young enough to do the superhero thing anymore, so Jack is going to play Watson to his Sherlock Holmes.

What's the model for Opal City? It has such a cool look.

There isn't really a particular place that I had in mind. It's something that James and I did a lot of talking about and it's a mesh of his thoughts and mine and just me amassing a deco reference library and just looking at different things from different cities and just sort of coming up with my own thing.

How about for Jack Knight?

Jack is once again a perfect combination of James and me. The way he thinks and the way he acts is more James. The way he moves and runs around is more me.

He's got such a cool look as far as the glasses, the jacket, the tattoos, the earrings, and all that.

I did five or six different drafts of what he was to look like and a lot of those are going to be included in the trade paperback that's coming out in November. So people will get to actually see what Jack could've looked like. The first one was really (expletive deleted) scary. He had really long hair and it was way too "grunge" for the book. One thing James and I really agreed on was that we didn't want this book to be like a Gen X hit. I'm not into that whole scene and neither is James and we just wanted to do something refreshing and different and still have a cutting edge without getting real cliché

You didn't want to see him running around with a Pearl Jam shirt or anything?

No, no, no definitely not, definitely not.

I don't think I could like the book if he was running around with a Pearl Jam shirt.

I don't think I would be drawing it!

Was Wade [Von Grawbadger] your choice to be inker?

Yes, definitely, definitely. I worked with him on a Green Lantern vampire hunter story [**Green Lantern Corps Quarterly** #7] that I did right before **Starman**; I think it was the next to the last issue before **Green Lantern Corps Quarterly** was cancelled. That was also the first painted cover I did for DC. That was Wade's and my first job together. Then he worked with me on the **Punisher Summer Special** that I did with Marvel and I really liked what he was doing.

So how long does it take for an issue from start to finish? How do you do it?

James writes the full script, sends it to me and if I'm having a good month I'll finish it up in four weeks. Then the stuff goes in and James actually looks at the art at that point and does re-dialoging. That's a really nice feature about working with him, he'll go back and look at the art and gauge my facial expressions. I really enjoy doing facial expressions.

Tony Harris' pencils which turn into...

[At this point call waiting kicked in.] You still there?

Yeah. Let me get that, my wife might be in labor.

No problem. [Tony clicks over, then clicks back.]

That was her, she's not in labor. What was I talking about?

I don't remember, I was thinking that you had to leave and go have a baby. Oh, yeah, the writing with the facial expressions...

That's one thing that I really get off on in **Starman** because it really helps to tell the story when you can actually see what people are feeling. James gets the art back and looks at that stuff and will go in and tweak his dialogue to fit in a little bit better with what I've drawn and of course I try to stay true to the format when I read the script as well. It really makes for a nice finished product.

What's up with the trade paperback?

I'm very excited about that because I did a computer generated image for the cover. We took a composite piece of Jack and Ted and The Shade and Opal and a big zodiac behind them and I actually took photographs of some models in costume and we scanned those pictures into the system. Then painted them and did art over the top of the actual photographs. Brian Frey, who was doing all the tech work for me on the computer, actually built all the sets, the cosmic rod, the zodiac, and Opal, 3-D on the systems. It looks gorgeous. The trade is nice because it's an opportunity for people who didn't get in on zero to come in and not have to pay money for back issues. It's an opportunity for them to get the first story arc [#0 - #5] in one book.

What else do you want to do?

I've got a creator-owned thing that I've been working on called **The Reckoning.** I've been working on that for about five years now and I'm finally to the point where I'm ready to do something with it, of course not until after I've finished my commitment on **Starman.** I'm true to my word. It's a real personal thing and it's probably not going to be something that everyone is going to get into, because it's really ballsy and really hard-core stuff. It's about werewolf hunters who are homeless heroin addicts and they stumble out of the badlands of Wyoming and it's going to be damn interesting. As a matter of fact I have the proposal right here and I'll read you one line from it. "Out of the Wyoming badlands stumble two men homeless, broken, addicted to heroin, living from day to day, scrambling from fix to fix. One of them is a beast, a monster, the insane culmination of all that is wicked and evil in humanity. The other is a werewolf."

So you've got a horror bug in you?

Definitely, I have since day one. I can't wait to get back to that because that's my roots.

You're writing and drawing it?

I created the entire concept. I'm going to ink a lot of it and my studio partner Ray Snyder is going to be back-

Wade Von Grawbadger's inks and finally...

An introspective Tony Harris

the final page.

ing me up on the inks and I'm not going to write it, I'm actually coming up with the storyline. I'm working with the guy who did **The Mummy** adaptation with me. He's actually going to be doing all the scripting for me. Dan Jolley is his name. I've got the first script finished in my hands. I've got five spot illustrations done. They're black and whites, but I'm probably going to eventually use them as covers. I want to do a six issue mini-series and it's really a different take on werewolves. We've taken everything that's your standard folklore legend that's attached to werewolves like the full moon thing and all that crap and we flushed it. We're tying in a lot of Native American folklore and legend and shape-shifting stuff, shamanism and all that kind of thing and the main guy John Fulcrom is actually an anti-hero. The heroes of the stories are the wolves. They're not really wolves, they're just shape-shifters. They can take any form they wish. It's a really different take on the same old, same old. It's not going to look anything like **Starman**. I hope that when people see it they are not too weirded out. You're going to be able to recognize my work, but it's going to have a completely different feel. I want to go really cinematic with it.

A lot of folks know James collects stuff. How about you?

I collect World War II memorabilia, gas masks and Nazi German ceremonial daggers, ammunitions, smoke grenades, dummy grenades. Another thing I collect is antique ink wells. I've got three now and they're gorgeous. I try to really get a hold of different ones. Like my favorite one is a pewter one that's in the shape of those dudes under bridges, trolls. It's like a little troll and he's got a lily pad on top of his head with a frog on top of it and two big ears that are hollow so that you can put your brushes in them and you lift the lily pad up and the ink well is inside.

Have you ever gone antiquing with James?

Actually, yes, I did, when we did a store appearance in St. Louis and one of James' requirements for doing the appearance was that they took him to the antique section of town. It was a blast. James runs through the place because he knows exactly what he's looking for and I like to take my time and pick up every damn thing in the store and look at it.

Are there any other comic characters out there you'd like to get your artistic hands on?

The characters at DC that I want to work on, I'm working on. Because we're going to bring Batman in and he's the only other character.

You're going to bring Batman in?

Yeah, I think we're going to do a three or four issue story arc with him and that's the only other character at DC that I want to work on so I'm getting to do that. I'd love to work with Mike Mignola at some point. I'd love to draw a **Hellboy** story or just ink him. He's brilliant.

All right, Tony, it's your dime, wrap it up.

Just keep reading the book, it keeps getting better. Stick with us because I think it's going to be a fun ride. ■

The next issues of FAN are going to be HOT!

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TAKE THEIRS!

#7

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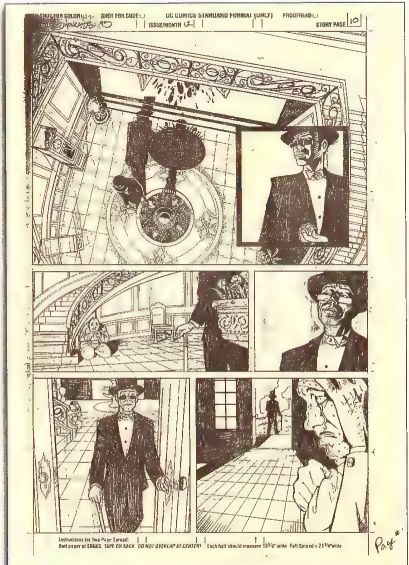
STAR STRUCK

by Scott Braden

*Wade Von Grawbadger has recently stepped into the spotlight with his impressive embellishments on DC's critically acclaimed **Starman**. (Having previously worked on such diverse projects as Marvel's **Punisher**, DC's **Green Lantern Corps Quarterly**, and Caliber's **Negative Burn**, Von Grawbadger' plans to continue inking **Starman**, as well as pencil upcoming **Shade** and **Deadman** stories for DC's **Showcase** series.)*


DC COMICS STANDARD FORMAT (UNLP)
ISSUE/MONTH
EIGHT PAGE
10
Instructions for Two Page Spread:
Bleed areas on EDGES. TAPE OR GLUE DO NOT OVERLAP AT CENTER!
Each half should measure 10¼" wide Full Spread is 21¾"wide

Let's cut to the chase: What's going on with Starman?

We just finished the jam issue of **Starman**, which has a ton of artists in it. Andrew Robinson, Tommy Lee Edwards, Chris Sprouse, Stuart Immonen, Amanda Connor, and Gary Erskine...

What's this going to involve?

Well, it's part of the sequel to "Sins of the Father," the first story line. It's called "Sins of the Child," and it's a five part story. Each issue takes place at the same time and it's from a different point of view. The first issue is Jack. The second issue is Ted, the original Starman. The third issue involves the Opal, which features the O'Dares and a couple of the citizens in Opal City and how they respond to the mini-war being waged by the new Mist. It's a great issue. It was also a blast getting to ink all those other people. Gary Erskine inked his own stuff, which is rather sad because it's some really nice stuff, but I understand (laughter). It was still a blast working with Tommy Lee Edwards and everybody. It was just great!

What got you involved with Starman? It sounds as if you're having a lot of fun with it. Are you?

It's the most fun I've had working in comics, to be honest. I'm always waiting on the edge of my seat for that next script to come in, to see what James is going to do. I have a basic knowledge of what's going to happen because James has kind of laid it out in his head for the next five years. I've gotten a brief synopsis of what's going to happen, but I don't know how it's going to happen necessarily. So I'm always sitting on pins and needles waiting to see how James is going to tackle that next issue. How I got into **Starman** owes a lot to Tony (Harris). When Tony was at Gaijin [studio], he was always asking for me to ink his stuff on jobs, and it was really tough because no one knew who I was. I had some samples and stuff, but a lot of people were unwilling to give me a shot, and he asked for me on the **Night Breed** project that he did a long time ago for Marvel and was unable to convince them to let me do it, and there was a **Vampirella** project that he was up for, for a while, and he asked for me, and neither one of us ended up doing it. He asked for me again with **Starman**. Actually there was another one too, the **Green Lantern Corps Quarterly**. He hired me to do

half of it with him and then told them later [laughter]. It's pretty good, I think. I mean you have to really know our inking styles to know which pages we've done. We ink similarly, plus he pencils tight. He asked for me on **Starman** and Archie [Goodwin] gave me a shot. The rest is history.

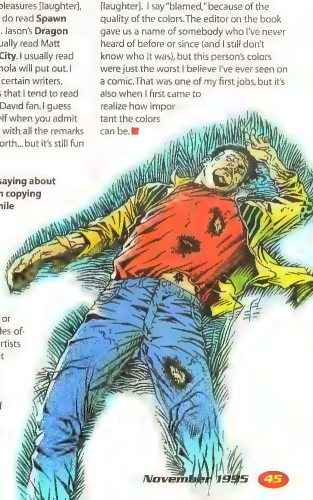
You've been both a penciller and an inker. Of the two roles, which do you prefer?
I don't know, really. I have fun with both. It really depends on what I'm doing. I have just too much fun inking **Starman**. Right now, if someone offered me a monthly book I'd probably turn them down because it's just so much fun working with James and Tony and working on **Starman** as a whole. If I wasn't working on **Starman**, I would be reading it faithfully, anyway. For my comic book dollar, it's the best book out there. The one thing that I say almost too much at conventions is, I wish I could take more credit for the book because I really enjoy it. I'm a competent inker, but to be honest all the creativity really in the book is coming from James and Tony. I'm an embellisher. I add a little bit, but it's primarily Tony and James that have the creative vision.

Do see yourself doing this for the long haul?
Yeah, at least as long as Tony's on the book and then we'll see what happens after that. Tony has just signed on for a second year and I'll be signing on pretty soon.

Do you still read comics? If so, what do you enjoy?
I don't read nearly as much as I used to. Part of it is time constraints. Part of it is that so much of the stuff out there all looks the same, it's hard to get excited about it. Every company, I guess, has had a style that they wanted most of their creators to draw like. It just seems like there are more and more artists (today) who appear happy just to be clones of other people, which again I don't understand. Why be a second rate somebody when you can be a first rate you. Regarding what I like, I read **Nexus**... I'm a big **Nexus** fan. Steve Rude is just an incredible artist and a pretty cool guy. I have to admit guilty pleasures [laughter], I do read **Spawn** and **The Savage Dragon**. Jason's **Dragon** series was incredible. I usually read Matt Wagner's stuff. I read **Sin City**. I usually read anything that [Mike] Mignola will put out. I tend to follow artists and certain writers. Another guilty pleasure is that I tend to read **The Hulk**. I'm a big Peter David fan. I guess you have to watch yourself when you admit things like that [laughter] with all the remarks that are going back and forth... but it's still fun stuff to read.

Back to what you were saying about artists being happy with copying other people's styles, while not attempting to find one of their own..., Do you see this getting any better at all?
Probably not. It'll always be kind of the way it is now. Most comic companies have a style that they promote or will push two or three styles of-the-moment. As long as artists are going to put up with it and placate to what the companies want, then it's going to be perpetuated. At the same time, I think if a creator has his own style and it's good, eventually it's going to be seen. A lot of people start out as imitators and eventually produce great things. Look at Bill Sienkiewicz. His stuff was good, but he was obviously heavily influenced by Neal Adams when he worked on **Moon Knight.** Then he found himself and just exploded. It was just incredible. So in the end, it's sort of a wait-and-see kind of thing. Will the artists that are good imitators of other people eventually turn out styles of their own? I don't know. As long as there are people out there who go "I don't mind being compared to him... I don't mind drawing just like him," then there's going to be a market for it. But there can be only one Jim Lee, yet if a bunch of people draw like him, then a bunch of people are going to get work, because Jim Lee sells.

One thing that we like about Starman is that you don't talk down to the reader.
It's funny, I don't want to sound too high on my own book. I mean we really have jelled as a team. James, in and of himself, is great. The stories that he writes are incredibly entertaining and there is a new twist on certain things that you don't see everyday. Tony's art-work...every issue is stronger than the last. You look at issue #0 and issue #13, a huge leap. I mean issue #0 was good, but issue #13 just kicks. Even the colors...I'm a huge Greg Wright fan. Tony and I worked on an earlier project without Greg, where the colors were just terrible. Matthew Hollingsworth was blamed for it, but he actually didn't do it [laughter]. I say "blamed," because of the quality of the colors. The editor on the book gave us a name of somebody who I've never heard of before or since (and I still don't know who it was), but this person's colors were just the worst I believe I've ever seen on a comic. That was one of my first jobs, but it's also when I first came to realize how important the colors can be.



Idle Thoughts

James Robinson on Starman by Scott Braden

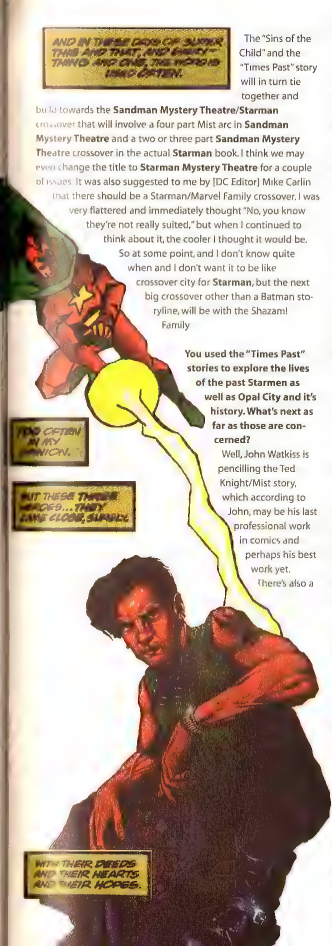
James Robinson is the writer behind DC's ***Starman.*** *He created and wrote Malibu's* ***Firearm****, and scripted* ***WildC.A.T.S****,* ***WildStorm Rising****, and* ***Team One: WildC.A.T.S*** *at Image. He also wrote the acclaimed Elseworlds mini-series* ***The Golden Age*** *for DC, as well as many other projects. He spoke with* ***FAN's*** *Scott Braden as part of our extended* ***Starman*** *coverage this issue.*

FAN: Having done such projects as The Vigilante, The Golden Age, and even Starman, for better or worse, you've associated yourself with Golden Age heroes. What's the attraction?

James Robinson: I find it very hard to define what interests me about them in a way that I could say "this interests me" or "that interests me." I grew up reading about Golden Age heroes. In fact, the first **Justice Society** I bought was the one where it starts off with Starman flying up and fighting a kind of energy demon, and I remember as a small boy thinking "My goodness, who is this character?" He's green and red and if you think about it, really even now, there are very few characters who are green and red. Generally, there is very little green in super hero costumes period. There's Green Arrow and Green Lantern, but most characters have a red, white, and blue motif or a red, yellow, and blue motif... or even black now since it's the color du jour of today's harder, meaner characters. As I read more into the story, I saw that there was also a different Flash, who I immediately realized looked like the florist emblem (laughter). When I lived in Australia, I also read these thick magazine-size black and white reprints of DC Comics. For the same amount of money as an American comic, I could buy these huge things and get ten comics reprinted in one book. The books were about a year behind, so a year prior had been the very first Red Tornado/Justice League/Justice Society crossover. This was the first time I ever saw Mr. Terrific, the Golden Age Green Lantern, and all of that. It was a very exciting thing for me to discover these characters as well as learn more about the premise of parallel earths in the DC Universe. But though I like the Golden Age characters very much, I'm very wary of becoming type cast as the guy that does the Golden Age characters.

What we can expect in Starman's near future?

Following the "Sins of the Child" storyline, we have the very first "Times Past" Mist/Starman adventure, which tells the story of when the original Mist and Ted Knight first met.


AND IN THESE DAYS OF SUPER THIS AND THAT, AND FANCY-THINYO AND ONE, THE WORD IS USED OFTEN.
YOU OFTEN IN MY OPINION.
BUT THESE THOSE WORDS...THEY SAME CLOSE, SURELY.
WITH THEIR BEERS AND THEIR HEARTS AND THEIR HOPES.

The "Sins of the Child" and the "Times Past" story will in turn tie together and build towards the **Sandman Mystery Theatre/Starman** crossover that will involve a four part Mist arc in **Sandman Mystery Theatre** and a two or three part **Sandman Mystery Theatre** crossover in the actual **Starman** book. I think we may even change the title to **Starman Mystery Theatre** for a couple of issues. It was also suggested to me by [DC Editor] Mike Carlin that there should be a Starman/Marvel Family crossover. I was very flattered and immediately thought "No, you know they're not really suited," but when I continued to think about it, the cooler I thought it would be. So at some point, and I don't know quite when and I don't want it to be like crossover city for **Starman**, but the next big crossover other than a Batman storyline, will be with the Shazam! Family.

You used the "Times Past" stories to explore the lives of the past Starmen as well as Opal City and it's history. What's next as far as those are concerned?

Well, John Watkiss is pencilling the Ted Knight/Mist story, which according to John, may be his last professional work in comics and perhaps his best work yet. There's also a story written that is three quarters drawn by Craig Hamilton which is a blue **Starman** adventure. It explains how Mikaal got to be in the condition he's in when we first see him in issue three. It's all takes place in a discotheque on one night, and it's sort of a cross between *The Man Who Fell to Earth* and *Carlito's Way*. There are also plans for Tim Bradstreet to do a "Scalphunter Times Past." There's no more I'm definitely doing in the short term, but there are many different stories that I have yet to tell. In fact, there's a story set in Victorian Opal City that I have to tell before Jack can go up into space.

Jack going into space?

Yes, he's going into space eventually at the behest of Will Payton's sister to finally find her brother. There he's going to encounter various people such as Ash, who was a demon-slaying Green Lantern that Tony Harris and Ron Marz created for **Green Lantern Quarterly**. In "post bad" Hal Jordonese, Ash has become a demon hunter now who is no longer a Green Lantern and very much of a hard ass. They'll eventually end up on the Ditko Starman (who ran in the last days of **Adventure Comics**) planet where Will Payton currently is, but they'll be encountering other things too. I want to call the story arc "Mystery In Space," like the old DC series.

So you are going to touch on the Ditko Starman as well?

Ditko's Starman will stay dead, but his powers and how he died so soon after Will Payton recieved his powers all tie together.

As far as your creator owned stuff is concerned, what do you have coming up? What are you doing with Paul Smith?

There's a series we're doing called **Leave It To Chance**, that might go to a couple of publishers, but which we might end up self-publishing. The other project I'm developing is a thing with Bret Blevins, doing the best work of his life, called **Weird Jazz Age Funnies**. It's sort of a series about characters in the 1920's living in a world where after the Armistice of 1918, aliens landed and brought with them their alien technology, but at the same time it's all art deco. It isn't a particularly original premise, but I hope to at least give it a charm all of it's own.

Speaking of creator owned material, is Starman your baby as far as DC is concerned, or is it anything goes once you leave the book?

I don't know. We're kind of seeing how that goes. At the moment, they have given me a lot of respect. I think DC has acknowledged that Starman is my brain child. There also hasn't been a clamoring for more **Starman** books and stuff with "Star manning" everywhere. One of the things that is apparent with a making a comic successful, and I think Marvel misuses it, is by keeping the book singular. Its apparent that if you have a hit… I mean **Starman's** only a critical hit, not a really huge seller…

Not yet, but given time...

Indeed, I live in hope. But the way that things become a success is by letting them be singular, like the Punisher. There was nothing cooler than the Punisher guest starring in a book. Even when he first had his own book, there was a certain buzz about it, but the moment there's a second book and a third book and fourth book, it loses anything special. You can do that with an archetype like a Batman or a Superman, but the moment you start to dilute the smaller characters, I think you begin to cut into what makes them special. ■

Taking the BUSINESS SIRIUSly

What's Sirius?

Sirius, the DogStar, was venerated by the ancient Egyptians. It is visible from every point on the globe. It is the brightest star in the sky! The word Sirius comes from the Greek, *seirios* which means "scorching." Sirius is also a hungry young comic company that seems to have the potential to fulfill the promise of its namesake. Venerated by fans, old and young, Sirius is indeed one of the hottest rising stars in the comic field today. Founded in January of 1994 by Robb Horan and Larry Salamone, this feisty start-up company secured the creative talents of Joseph Michael Linsner, Dark One, and Kevin J Taylor, all of whom were veterans of the legendary independent **Cry For Dawn**. They got off to a great start and have been quietly bedazzling the comic world with a diverse line of creator driven titles that are as "intellectual" as they are enjoyable.

"We started off with three titles that all came out in June of '94," explains Publisher/Creator Robb Horan. **Drama** by Linsner, **Animal Mystic** by Dark One, and my own **Safety-Belt Man**. Two of them were instant smash hits. We still have high hopes for **Safety-Belt Man**," he states matter-of-factly. The company expanded dramatically in the Summer of '95 when creator Drew Hayes brought his previously self published **Poison Elves** to Sirius as the company's first monthly title. Hot on the heels of **Poison Elves**' super-successful re-launch came a re-launch of another kind. **Dawn** #1 featured the sexy redhead's story debut. The frenzied anticipation from fans around the world sent the book into the Top 10 best-seller lists for the month of July, sharing the limelight with the likes of **Spawn** and **Gen**13. Combine all this with the explosive potential of Dark One's cult following for **Animal Mystic**, and Sirius seems poised to be one of the most important comic companies to emerge at the end of the millennium!

Build It And They Will Come

Where did they come from? And how do they explain their own success? Joseph Michael Linsner, writer and artist of **Dawn**, sums up the success of Sirius this way, "When up against the Sirius boys—artists with their heads in the clouds and their feet on the ground—the rest of the comics world doesn't stand a chance!" The gauntlet is thrown. Could you elaborate on this thought, Mr. Linsner? "What Robb and Larry specialize in is common sense and ambition. At this point I've worked with a mess of publishers and 95% of them have no ability to dream. If you're going to make story-telling your business, you're doomed if you can't dream. And not a single one of the creators is in it for the money or supposed glamour of being a comic creator.

Dark One, Drew Hayes, Mark Crilley, and Kevin J. Taylor—all of these guys are Artists, with a capital A! Me on the other hand… I'm in it for the groupies." It is a sure bet that **Dawn** groupies are out there, considering the seemingly unquenchable thirst for **Dawn** comics, cards, T-shirts, and posters the audience has. Linsner continues, "Sirius is my home because everyone here has a need to say something personal to an audience. The company harnesses that need and encourages us artists to be as creatively expressive as possible."

"Freedom," Dark One proclaims as the reason he chose to do **Animal Mystic** with Sirius. "I gotta tell my story and comics seemed the most feasible way to do it until I can get an animated film happening. Robb helped me to shape Jatarri's story in the early issues, and then set me loose to do my thing. I really can't deal with anyone that wants to tell me what I should do. Robb and Larry respect that." What Dark One intends to do with the story of the Amazon Queen in outer space is anybody's guess at this point. Having already demonstrated a knack for hyper-violent action, mystical intrigue, and incredible art in the four issues of his black and white debut series, Dark One will be fully unleashed by Sirius in Spring of '96 when they launch an all-new color series called **Animal Mystic: Water Wars**

Dark One Mystic?

The first issue of **Animal Mystic** was originally published by Cry For Dawn Productions just before

the company imploded. (Sirius recently issued a second printing with a new cover.) Readers had to wait over year before the second issue was finally released in the initial wave of Sirius titles. Sales surpassed the first issue and have more than doubled subsequent issues, creating a demand for both **Animal Mystic** #1 and #2 that surprised even the publishers! As Robb explains it, "We were reeling from the success of **Drama**, filling reorders and making plans for the **Dawn** series with Linsner. What we failed to notice was the way that **Mystic** #2 was disappearing from under our noses! It was gone before we even realized it was happening! Now **Mystic** #1 and #2 are neck and neck in fetching top dollar on the secondary market. With Dark One's audience growing as fast as it is, those books are in high demand. That demand is only going to increase when we launch the color series."

Robb has acted not only as publisher for, but also collaborator on Dark One's **Animal Mystic**. When asked to reflect upon that relationship he reveals, "People are always asking us who Dark One really is. Dark One really is **Animal Mystic**. His family name is not important anymore because he sees himself as a modern prophet speaking his revelation through the story of Jatarri. Dark One is a visionary and **Animal Mystic** is his testament." But for those of you whose curiosity is not satisfied, the publisher recommends that you look into the legal chat-

"I couldn't be happier about the whole thing. Right now I'm on the eighth story of a sixty issue story line, and when that's over there's still about 150 more issues to do."-Drew Hayes

ter in the indicia of **Animal Mystic** to find the answers you seek.

Street Fighter

Drew Hayes is a proven survivor and a creative trend-setter who has suffered the worst that the comic industry could throw at him and still come out a winner. Having self-published the first 20 issues of his book **Poison Elves** (a.k.a. "**I, LUSIPHUR**) he, like former **Cry For Dawn** publisher Joe Linsner, was intimately familiar with the challenges of successfully producing and marketing in "the small press." The decision that each of these successful artists made to join Sirius was not made lightly. "Many self-publisher cronies felt I was making a big mistake," Drew reveals. "I can honestly say I didn't. You don't sign with a

"Sirius has taken a bold and innovative step by putting a huge promotional campaign behind... a children's book!"

big publisher and automatically get stupid...." If Drew is anything like his leading elf, Lusiphur, a short tempered assassin living in the Dark Ages of a bizarre medieval world of humans, trolls, and fairies, it's probably true.

Drew, like Lusiphur, demonstrates a street smart cunning in conducting his business. What it finally came down to was this: I didn't get into comics to self-publish, I got into it to do **Poison Elves**. With Sirius I was able to lay the fate of the book into the hands of folks who knew the score better than I would in 100 years. Sirius really IS a creator's rights publisher. They respected every condition of my signing with them. As a result of this philosophy, all the Sirius titles are of the utmost quality and I felt honored to be asked into the fold."

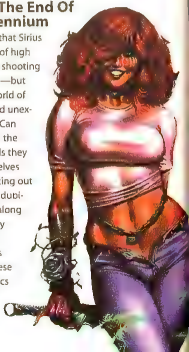
To which co-founder and mysterious behind-the-scenes guy, Larry Salamone replies, "It's our intention to create an atmosphere at Sirius where creators, real creators, can work comfortably, knowing that the details are being taken care of. The company is only as strong as the sum of its parts. We deal squarely with the creators, the distributors, and the retailers. Robb and I think that philosophy translates into products and service that the reader knows are genuine." Horan adds, "Yes, hype is a part of the business, but when the smoke clears, only the really solid work is still standing. The audience cannot be fooled for long, so we try not to fool them at all."

Sirius has big plans for **Poison Elves** and Drew proclaims "I couldn't be happier about the whole thing. Right now I'm on the eighth story of a sixty issue story line, and when that's over there's still about 150 more issues to do." Sirius has scheduled the first trade paperback collection of Drew's self-published issues for March of '96, with a new collection coming out every four months after that until they catch up with the Sirius material.

Says Drew, "We're putting together a **Poison Elves** companion, which will include a map, history, and a re-cap of the first 20 issues and some insights into what I was trying to do in each story. Also, we're working on a big, black **Poison Elves** Jolly Roger flag!"

Toward The End Of The Millennium

So we know that Sirius is a company of high ambitions—a shooting star if you will—but comics is a world of fast trends and unexpected turns. Can they maintain the high standards they set for themselves without cranking out at least some dubious material along the way? "Only time will tell," Robb answers evasively. "These are only comics



you know. We try to create the time and space for each creator to do his best work but the audience wants gratification now. That is a contradiction that both sides will have to learn to cope with."

Sirius does seem to be hedging its bets, though, with a line-up of titles that range from black & white monthlies to deluxe color mini-series. Known primarily for titles such as **Dawn**, **Poison Elves**, **Fang**, and **Animal Mystic**, which are often labeled (correctly or not) as being for "Mature Readers," Sirius has taken a bold and innovative step by putting a huge promotional campaign behind... a children's book! **Akiko on the Planet Smoo** is by writer/artist Mark Crilley, a virtual unknown, yet Sirius is staking its reputation, and a significant amount of advertising capital, on the project (see sidebar).

Crilley describes his experience with Sirius: "I was one of those rare, lucky souls who found his publisher through the mail. I submitted sample pages of **Akiko** to ten publishers I found listed as "up and coming." Sirius was the most enthusiastic, and even more important, they had actually read my story. When Robb and Larry saw that I actually had a finished product in my hands, they knew that I was someone they could do business with."

Some other "high risk" projects are also in the works for Sirius, Robb reveals. "We are waiting for the ink to dry on a project called **Halo** by another new-comer, Chris Knowles. It's a color mini-series about the relationship between a teen-age girl and her guardian angel.

Questions & Answers with **Akiko** Creator Mark Crilley

FAN: Mark, can you tell us how you came up with Akiko On The Planet Smoo?

Mark Crilley: Akiko was created while I was teaching English in Japan. I wrote and illustrated the story at the relaxed pace of one page per week and used it as a teaching tool in my classes. As a result the story exists in both English and Japanese versions. The story would have probably gone on longer but my teaching contract expired and I had to leave Japan. But that's okay, because it left me with lots of material for the monthly **Akiko** series.

But how did you come up with the idea?

If you look at the most popular children's stories, it's remarkable how many of them follow the same basic idea: an ordinary child is suddenly inexplicably, swept off to a magical fantasy world. **Akiko** is merely an intergalactic spin on this premise. Artistically, there can be no doubt that Winsor McCay is a major influence, particularly in terms of the way he played with perspective and drew things from so many angles.

Your characters are very rich. Where do they come from?

There's nothing more interesting than putting together a bunch of people with totally different personalities and then watching the sparks fly. This is most obvious in the conflict between Spuckler, the risk-taking cowboy, and Mr. Beeba, the cautious bookworm. Before you know it, the back-and-forth between these characters becomes more significant than actually finding the Prince of Smoo.

Poog is certain to become a fan favorite. How did you come up with him?

I have no idea.

Okay. How about Gamgor,

The story is engag'ng for both guys and girls and the art is a total departure, done entirely in a woodcut style. The original pages are being prepared on cut linoleum!" And Robb's own **Safety-Belt Man**, which he writes and edits, will be undergoing a complete overhaul in the months ahead as a team of artists and self-styled "psychics to the stars" take the reigns when the book goes to color sometime in 1996. "The Fillbach Brothers are out there on the edge of reality with Dark One. Their work is just awesome! I am super confident that these guys are going to be stars themselves. "I'm showing their work off to everyone I can."

Another mysterious project the company will unveil soon is called **Demon Gate**. It is by a well known creator being promoted only by his icon, a la Prince. "You can see that each title we publish has the company logo on the cover as well as an identifying icon that represents the creator," Robb explains. "Well, this creator is going to totally shatter the expectations of the audience, so we are keeping his actual identity under wraps for now. It's a gimmick, but so what." Another gimmick on the horizon is the Sirius *Gallery Video* which premiered in a rough version during the San Diego Con this past summer. "It's completely done using computer animation. Everybody who saw it was floored. We're tightening it up before making it available to retailers. The final version will be marketed to the fans like Larry and I did the *Cry For Dawn Documentary*. We are very, very excited about it." ■

the "Living Castle?"

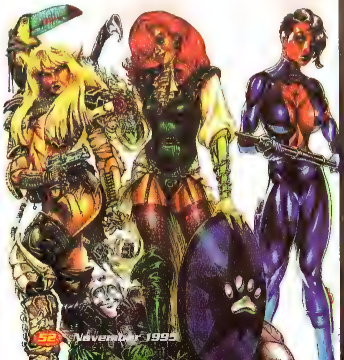
That must come from my feelings that gothic architecture is really terrifying. Cathedrals were designed to make you aware of how tiny and insignificant you are.

You're a very busy guy. You just drew an issue of Safety-Belt Man didn't you?

Yes, and I'll be illustrating issue #6 as well. My version of Safety-Belt Man goes back to Dark One's original drawings, though my pen &ink technique results in more of a crosshatch look. I'm very happy with **SBM** #5, but watch for #6! I've just blown a lot of dough on a computer system that is going to vastly improve the quality of work I'm capable of producing.

What's the prognosis for Akiko's future?

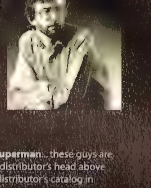
All signs indicate that she'll be well received. We've been getting enthusiastic responses from a lot of people, and even inquiries from film studios. Robb's master plan includes shackling me to a monthly schedule for **Akiko** starting next Spring. He won't let me speak to Drew Hayes about it, though... ■



Behind the Lines

Superheroes: Can't Live With 'Em, Can't—Ah, You Know

by
Jeff Mariotte



Terry Moore's **Strangers in Paradise**. I'm a big fan of Smith's **Bone**, too. I'm proud to work in an industry that's room for such diverse viewpoints and styles as **rican Splendor**, **Starchild**, **Omaha The Cat Dancer**, **& Byrd: Counselors of the Macabre**, **Hate**, **Elfquest**, **Aus**.

can't understand it when these creative people rag on heroes.

all of them, mind you, have said something unkind superheroes. I'm just using these titles and their cre as examples of independent, non-mainstream comics that have achieved some degree of success and criticalaim. Some of these creators may well love superhero ics as much as any drooling fanboy out there. But some em don't, and have said so.

e it was only an off-handed comment, an "I don't like heroes," in response to an interview question, or some along those lines. I'm certainly not going to quote anydirectly, nor will I put words in anybody's mouth; but is an attitude, prevalent among creators of and fans of independent comics, and that attitude is this: superomics stink. They're made for moronic 13-year-old with raging hormones and bad skin. They're violent, ic wish-fulfillment fantasies for young people who feel eless in their daily lives. Hang around certain publishers ns at a comic convention, or the alternative comics secat your local comic store, and you'll get an earful of this of talk.

maybe they're correct. I don't really believe they are, but se sake of argument, let's just say they are. For the purs of this discussion, it really doesn't matter. Here's our hesis: superhero comic books are stupid, mindless rtainment, and anybody who reads them is a brainless . Accept it as fact.

so, the people who make those afore-mentioned indeents need superheroes, and rely on superheroes for livings. Without superheroes, none of you fine artists ld be able to keep publishing your obviously superior books.

look at the economics of the comic book publishing ness. Without getting into exact dollar amounts (which vary anyway and which are nobody's business but the peo who are putting their own dollars on the line), it doesn't a heckuva lot of dough to publish a black and white book. A comic publisher can get off the ground with ss money than a book publisher. The difference is astroomical—compare shooting your vacation on videotape producing a network TV show. That is, admittedly, an eration, but not as much of one as you might think. An who writes, pencils, inks, and letters (thereby saving the hiring freelancers) his own comic book, if he has a -class type day job, can probably save enough money ear to print that comic book and get it listed in a distor's catalog. Orders flow in from there, and the project mes self-sustaining.

o needs superheroes?

s was what keeps the distributors in business. Not those ndent comics, excellent as they may be. **Spawn**, **X-Man**, the **Wildc.A.T.S**, **Batman**, **Superman**... these guys are flexing their muscles to keep the distributor's head above water. Without them, there is no distributor's catalog in which to list the fruit of your efforts.

Ah, but wait, you say. There are small-press and independent comic distributors who specialize in this sort of thing, who would never carry an image comic or a Marvel comic or a DC comic.

You're right, say I. And they sell to who? Bookstores? Maybe once in a great while. I've been in the bookstore business for 15 years, and they haven't approached me. Comic stores, then? Exactly.

And who keeps the doors of the comic shop open? You're way ahead of me.

No business can stay solvent with a static customer base. New customers must be found, drawn in, and made into loyal buyer, all the time. The comic book business is no exception. With all the various media making constant demands for the time and attention of consumers (particularly young consumers), it takes a sizable splash to really grab the public and make them try new forms of entertainment. In recent years, those splashes that have brought people into the comic book hobby have been movies and TV shows, and hugely publicized events—*Batman*, *Superman: The Shadow*, *The Mask*, etc. *Star Wars* may be an immensely popular series of movies, but have they brought as many people into comic book stores as even one of Tim Burton's *Batman* movies? I don't think so.

It's superheroes who keep those new consumers coming back into the stores, week after week, month after month. They're paying the rent and the light bill and the salaries so that the comic store can have a shelf of independent comics. To some store owners, promoting alternatives is the main reason for being in business. They're in the "recommended" section while **Wetworks** sits back in the "other new comics" section. Even if the new **Love and Rockets** sells more copies at that store than the new **Captain America** cumulatively, the superheroes are keeping that store in business.

So lighten up when it comes to superheroes. You creators are doing good work, producing valuable, worthwhile, thought-provoking comics. It does you absolutely no good to put down an entire genre of comics, particularly one to which you owe the very existence of the medium in which you tell your own stories.

You fans, stop referring to one another as idiot fanboys or hyper-intellectual snobs. Reading what you enjoy does not give you the right to criticize what someone else enjoys, and doing so doesn't make your preferred cup of tea taste any better.

We should celebrate the diversity of comics rather than staking out little pieces of turf and shooting flaming arrows at the other guy. In the grand scheme of things, the audience for comics is really a pretty small proportion of the general public. We can't afford to alienate one another. Next time you're picking up your copy of **Eightball** and you see someone laying down cash for the latest **Badrock & Co.**, thank him for appreciating the same kind of storytelling that you do. After all, you're both buying books with pictures in 'em. ■

The main cow tipper himself Marc Silvestri

Cow Tippin' with Marc Silvestri

by Daryl F. Mallett & Patrick Scherberger

***FAN** corralled Top Cow veteran artist/writer Marc Silvestri at All About Books & Comics in Phoenix, Arizona. He tipped us off about his udderly incredible forthcoming projects.*

FAN: What's the word with the *CyberForce* TV show?

Marc Silvestri: We're still doing it, but the difference between how easy it is for me to put together a comic book and [the difficulties of] putting together a TV show is amazing. If there's an idea I like and want to do a comic book, thirty days later we can have a comic book on the shelf... all right, sixty days later. But with TV and especially with movies—that's a nightmare; TV's bad enough, but movies? You're in development for months and months and months, trying to get it just right. Especially when you want to do something different. We really, really, really, really want to do something different with *CyberForce*. I'm emphasizing that because we don't want another *X-Men*—the farthest thing from it. One of the things we did different is we went outside the animation field looking for the writers. We actually have one-hour drama writers. The guy that we picked—we read a script he did for *N.Y.P.D. Blue* —is Gary Glassberg. Excellent drama writer.

Are you going to be in a prime-time slot?

That's the interesting thing... we don't even know yet. They keep saying, "This could go prime time, or it could go Saturday morning. We really want to see how development continues. "We'll know soon which way it will go. But it's exciting. It's fun. It's different. It's a distraction from comics.

It's hectic...

It's hectic, but it's one of those good kinds of hectic because you meet a lot of really interesting people. It's exciting stuff. The toy stuff we're doing is exciting. The animation's exciting. We're actually doing two things right now in animation. But it's fun. It's something we're going to work real hard on to make it different, not only in the writing, but the look. We're really going to try to translate the comics.

Are you going to use a Japanese animation style?

Yes, we are going to go to a Japanese animation house, which is a big plus there. There are some good Korean houses coming up, but they're not there yet.

Art work from the upcoming Cyberforce Cartoon

Any ideas on voice casting yet?
That's also part of the fun. We get to go through the voice tapes. I'd like to have Mark Hamill involved... I'd like to meet him. I hear he's really cool and he's a big comic fan. I'd also like to get over to Lucasfilm and check out [their] place.

Will there be anything in the way of a new look for *CyberForce* in the TV show?
It'll be a different look. We want to make sure we don't repeat ourselves because I don't want to compete with myself. We want to hold true to the **CyberForce** comic.

How's the reception been on the Cyblade/Shi crossover?
Pretty darned good, which we knew it would be. We were excited about doing it. And Bill Tucci's a maniac; he's nuts. The guy's insane. I love him. He's great. We'll probably do more stuff together. We're going to do a signing at The Golden Apple [in Los Angeles] when his book [**Shi/Cyblade**] comes out.

It looked great.
Thanks. It was fun. I enjoyed doing it. Shi's a great character, I wish I had her. But I've got to give Bill all the credit in the world. He's great, the whole concept was great and I just enjoyed doing it.

Are you going to do any work on Witchblade?
I'll do some pin-up stuff on it, but Michael Turner, who did **Ballistic**—this is his first full comic book—will do it. You should have seen this guy when he first came to the studio. He didn't have a clue. I kid him about it all the time. He'll screw around on me. I'll say, "Hey, I want to see some new pages you're working on." Then he'll pull out some of his old crap and say, "Well, I thought I'd redesign some of your characters. What do you think about this?" And I'll say, "Get away from me." But it's great stuff. The character's interesting and we're stressing character driven stuff. The days of flashy pin-up girls are over. You can still have that in there if you want, but you've got to have compelling stories and compelling characters to back it up.

How long do you think the "bad girl" craze will last?
I think it's going to be around for a little while. I think it's mainly because... I mean, I like it. Who doesn't? You have to figure in your main audience, and which one of them doesn't like it? I think you're going

to have a lot of crap. You already do. But I think the good ones will be around for a long time. I don't put **Shi** in the category of bad girls anyway. Bill hits the roof when someone calls Shi a bad girl.

What is your secret project?

What secret project? The secret project that everybody knows about? It's **The Darkness**. It's something that's been a pet project of mine. Very soon after **CyberForce** I thought of this guy.... He's a single character, much easier to deal with. He's going to look a lot different from the pin-ups. I'm actually redoing the whole look. The concept is sound, the character is sound, and Ann Nocenti's still going to write it. She's got this really cool quirky sense about the way she does the arc for this guy.

It's going to be heavy, character-driven, drama-oriented stuff. It's something I've wanted to do for at least two years, and it's the first time in my professional career that I'll actually be able to draw at a pace that I'm comfortable with; the first time I can sit down and actually *draw*. For fifteen years I've been on a deadline... and there's nothing like a comic book deadline if you want to make a living. Now there are guys who do one a year, whatever floats your boat. But this is the first time in fifteen years that I don't have a pressing deadline. That doesn't mean I'm going to take three years to do the darned thing, but as opposed to having five or six pages—or as you get closer to your deadline, seven or nine pages—a week, I could maybe do two pages a week and enjoy it.

argue with credentials like "Co-Creator of Swamp Thing," "Co-Creator of Wolverine?" Here's a guy who has experience on both sides of the fence. He's been a freelancer and an editor, and not just "an editor," but a way-up-high-there editor. He's got a great sense of excitement. He's been in the business for so long, but he just wants to dive in there. I have to keep holding him back: "Len, your office isn't clean yet." He's at the door: "Agggh! Must wuurk!" He's got a huge Rolodex, he's one of the most respected guys in the business, and already the guys at the studio are like, "When's Len coming? When's Len coming?" Probably some of them weren't even born when Len came up with Swamp Thing, but these guys know who he is. And when the guy walks in you just know, "There's a guy who knows comics. He loves comics. He lives comics. He could teach me a lot."

It's going to be great. We're going in all these new directions, and since we're expanding the line we want to make sure we don't lose control of the damned thing. It becomes a monster. You get so many books coming out and you want to make sure you've got good people on. We've got David Wohl, a great guy, a great editor, but he can't edit eight books. He could edit like three books. But it's unreasonable to say, "Dave, keep an eye on all these books, and do some writing, and keep all the freelancers in line and we're adding forty titles next month. Sleep? No, don't do that. Do everything else, but don't do that." But it's going to be great. We're all looking forward to it.

You recently brought Len Wein aboard. Why?

It's a chance for me to work with a guy that I've had a great deal of respect for all my life. He's got at least twenty years of experience. How can you

Is this part of throwing off the "all-art, no story" label many of the Image books have been stuck with?

We're really coming around. We're trying to get more character-driven, story-driven stuff. The flash is still there. I think we still have the best artists in the business, by far. And now we have the best editor coming. And now we're trying to get the best writers in there as well.

What comics or writers do you like in the field?

I love Walt Simonson. Walt is one of the good guys in comics. He's like Len to me in a sense; he's a guy I've always admired. Walt indirectly is one of the main reasons I got into comics. I used to look at his stuff and go, "Oh, man!" And when I was in comic book stores and saw **Thor**, that was the one book I always looked forward to. I'm not a huge comic book reader, but if Walt does something or Frank Miller does something, I'm there. I just grab it. I don't care what it is, a short story or a full-length thing, I just grab it.

What's going on with you and Todd McFarlane?

We're doing a project together. We talked about doing something with Todd Toys and our toys. We're going to do something together that will hopefully be out sometime in the Spring. A four issue mini-series. Tentatively it's **Medieval Spawn and Witchblade** with Brandon Peterson and BATT. His stuff is knocking me out. It's great stuff. I love it. He's one of those guys that just keeps getting better. Just look at his stuff. He works at a pace like a page or so every two days and every time I see it, it's cool stuff. ■

Len Wein Joins Top Cow Staff

by
Daryl F. Mallett

FAN: You've done just about everything in the comic book industry. Now you're working for Top Cow?

Len Wein: It came about, as most things do, almost by accident. For a person who has no book to promote this past year, I've been doing more conventions. Bernie Wrightson and I have spent a lot of the past year traveling. Earlier this summer we were both guests at a convention in Pittsburgh for the weekend where Marc [Silvestri] and Top Cow were showing their books. I've known Marc for a few years; in fact, we remembered over a conversation that I actually had given him his first assignment, I guess it was at DC. When Marc introduced Bernie and myself to the rest of his staff, they actually got down and did the whole Wayne and Garth routine: "We're not worthy! We're not worthy!" And so that started the conversation.

Marc and I had lunch the next day to discuss the possibilities of me writing for Top Cow and somehow the conversation turned to editing and that four-fifths of his company is terrific—art, inking, reproduction, all of that, but the writing and the schedules they were having a hard time maintaining. He asked if I'd be interested in ever editing for him, and after three years in the house with just me and the dogs, I was interested in getting back to an office. So we talked about it, I said, "Well, let's see what happens" and it sort of went by the wayside as conversations do.

A month or two later they invited me over for lunch to talk about possible writing assignments and the conversation went back to, "Well, would you be interested in editing?" and I told them I really was. Again, we went into the discussion and talked about possibilities and times and moneys; it looked like something that would happen around the end of the year, around Christmas-time. They would be in a place where it would work, I would be in a place where it worked and we left it at that. We would figure out the writing assignments in the interim.

Then at San Diego Comic Con, I was walking down the hall and one of the staff guys grabbed me as I walked past and said, "Oh, good! It's you! Marc needs to talk to you right away!" We had a meeting then and there and Marc said, "The industry's changing. I need somebody who can do this job *now*. When can you start?" He would have been happy if I had started then and there in the hallway at that moment. I officially became full-time the first of October. I've been part-time for the past month, coming in two or three days a week to get my feet wet and get used to everything and make the transition.

Marc says you're a workaholic...

I'm like that. When I came in, my office was a storeroom which had belonged to Cynthia, the Chief Financial Officer for Top Cow. By the end of the day, it was my office. Cynthia came in the next day and said, "What happened?" I'm already there, editing things. I went over my first cover with the guys in the production department just the other day. I had a couple of comments and watched what they could do with the computers as they adjusted things to suit my whim. They have the best art department in the business. I do not say this because it's home now, but I'm astonished by the talent and skill those people have.

You're excited?

I could not be more excited. ■

Unemployed:

Where have they gone, those forgotten heroes of yore? You know the ones I'm speaking of—they are the characters fans talk of in comic shops: "Remember _____? I wonder what happened to him/her/them? Wouldn't it be cool if they revived their book?!" And is there a fan anywhere that hasn't suffered quietly through the seemingly endless revivals of minor league characters, hoping that publishers would someday rediscover their favorite (and much more deserving) character?

What follows, in no particular order, is a list of characters long overdue to get their own ongoing title:

Phantom Lady

This one would seem to be a no-brainer. With the "Bad Girl" genre hotter than the barrel of a smoking gun, you'd think DC, who owns the publishing rights, would get a **Phantom Lady** book out. The original "Bad Girl," Phantom Lady was cheap and sleazy long before cheap and sleazy was acceptable in comic books. Artist Matt Baker's titillating poses of PL in bondage, in the tub and in her lingerie probably had a lot to do with the later censorship of comics. Come on DC, what are you waiting for?! And while you're at it, get a great pin-up artist like Dave Stevens to do the art!

Tarzan

Look, this is the 90's. If we're going to have beautiful, nearly naked women running all over the comic scene, we need some handsome, nearly naked men too. And all the long underwear types that get their costumes torn to shreds each issue don't count — who wants to see Punisher or Wolverine naked, anyway? Handsome, rich, of noble birth, and dressed in a loin cloth—if women won't buy this comic, they won't buy any. Tarzan has been around (in comics) since 1939 and was published regularly for over 30 years. Perhaps Dark Horse will experience enough success with a mini-series or two to launch a regular series.

The Phantom

A quick quiz: Who was the first costumed superhero published in a comic book? Answer: The Phantom, in Feb 1938, which predates Superman by six months! It seems the Phantom, which has been published like forever as a newspaper comic strip, has just never enjoyed the success in the comic book format that he has had in the newspapers. We think fans would love to see "The Ghost Who Walks" get a shot at a new series. The character has some elements that could be successfully tapped for the 90's, like preservation of the rain forests and protecting the cultural identity of the native African tribes.

Dr. Spector

Back in 1992, when Valiant could do no wrong, it seemed every couple of months rumors of the next impending revival of a Western

Looking for Work

by Tony Starks

Publishing character would rip through fandom. But since Jim Shooter left, the current editors of Valiant (now Acclaim) have shown little interest in the remaining Western heroes. **Dr. Spector**, done right, could be the answer to DC's **Hellblazer** and Marvel's **Dr. Strange**. Heck, done right—he'd be a little of both! You'd need a writer like John Wagoner or Garth Ennis to give it that Gothic Horror feel, and an artist, like Sean Phillips, who could impart that film noir look. It would be great!

Phantom Stranger

Speaking of mystery men, this character, who first appeared in 1952, is the consummate character-in-need-of-a book for the 90's. **Phantom Stranger's** 41 issue run in the 1970's is one of the undiscovered gems of the bronze age. Phantom Stranger is powerful, but no one knows just how powerful. He's mysterious; drenched in mysticism and the occult. This character is perfect for the DC Vertigo treatment.

Werewolf by Night

Jack Russell, AKA Marvel's werewolf, has made a few minor appearances of late in Marvel's **Midnight Sons** line of comics. We think a lycanthropic superhero that can change back and forth at will sounds pretty cool, and Marvel should give it a fair shot. After all, Marvel cancelled the original 70's series only two issues after Jack gained control of the change.

Dracula

Tomb of Dracula was the preeminent horror title of the 1970's. Its creators did such a fantastic job of weaving the lord of darkness into their superhero universe, that his passing left a void that is still unfilled. Morbius just doesn't cut it—he's not evil enough. Last time we looked, Dracula was back from the dead. Now he just needs his own book.

Iron Fist

Ever since John Byrne brought Iron Fist back to life in the pages of **Namor** #8, fans have been constantly teased with Iron Fist cameos and appearances. Heart of the Dragon! It's time to stop the torture, and give K'un-Lun's finest warrior his own book!

Thunder Agents

No group of characters has ever had more false starts and revivals than Tower's Thunder Agents. Long fan favorites, it would seem that Dynamo, Noman, and company would be certain hits, if some publisher would just get a few issues printed and shipped. Even now we're waiting for Omni Comix's version. If we owned a fledgling comic book company, and wanted to do a superhero comic that had a shot at selling some big numbers, we'd go looking for the rights to these characters

Plastic Man

Long before Mr. Fantastic (of Marvel's Fantastic Four) appeared, Plastic Man was stretching his way across comic panels and into comic history. Able to shape himself into just about any object imaginable (chairs, desks, lamp posts), Plas provided a rapid fire stream of sight gags. And he fought the strangest assortment of villains possible. In this era of "grim and gritty" anti-heroes, maybe the market would like some lighter fare.

Grimjack

Back in the early-to-mid 1980's, First Comics had several hits, and arguably the best of them was John Ostrander's and Tim Truman's **Grimjack**. A ruthless bounty hunter in the inter-dimensional city of Cynosure, Grimjack managed to stand out in a crowded field. Somebody owns the rights to this character. Why aren't they doing something with him?!

Lois Lane

It was hard to pick our twelfth and final character, because there are so many more that deserve mention. Some may scoff at LL's selection, but really, think about it. She carried her own title for 16 years, and did this as just "Superman's girlfriend." The possibilities for a new book are nearly limitless. You could go the direction of the TV show **Lois & Clark**, and concentrate on the relationship (who knows, they might even pick up a few female readers). Or you could look at Lois Lane, the reporter, and deal with timely, high impact issues in an adult fashion, like was done in the two issue mini-series of a few years ago. Heck, if they can't think of anything better, they could bring back Rose & The Thorn and team the two up. It could work.

That's it for specific characters, but we did want to mention a few general areas. Where are the War books? And how about a romance title or two? If you're a small publisher, why not consider a quality title in one of these forgotten genre's, rather than another superhero title that's likely to get lost in the offerings of bigger publishers?

Did we leave out your favorite character? Write us here at **FAN** and let us know what characters you think deserve their own ongoing title, and maybe we'll do this again! ■

IMAGINE A LAND WHERE METAL AND FLESH MATE AS ONE...

WHERE A SOUL CAN BE ETCHED ON A SILICONE CHIP...

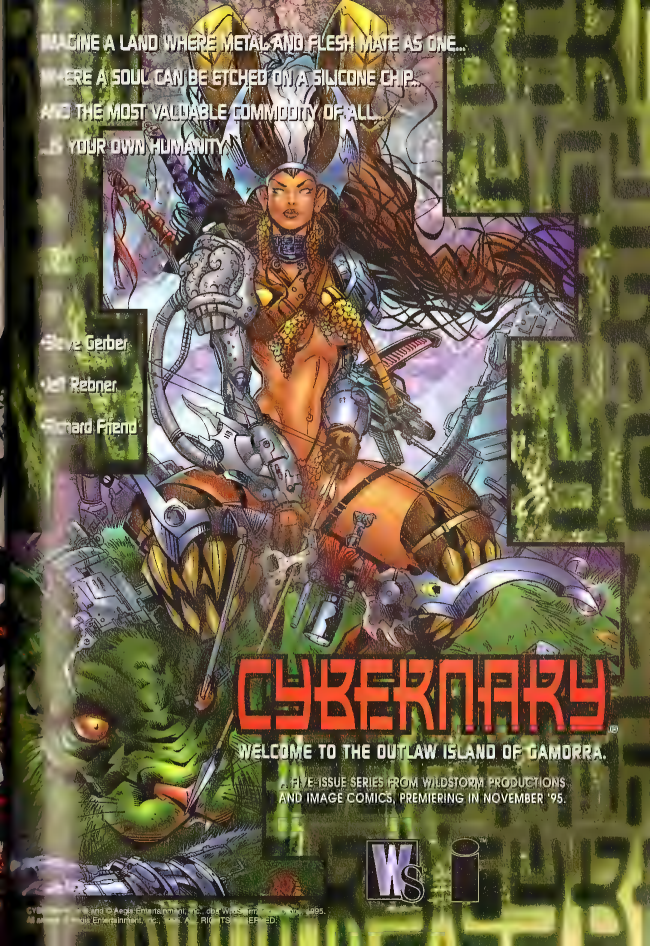
AND THE MOST VALUABLE COMMODITY OF ALL...

...IS YOUR OWN HUMANITY.

Steve Gerber

Jeff Rebner

Richard Friend



CYBERNARY

WELCOME TO THE OUTLAW ISLAND OF GAMORRA.

A FIVE-ISSUE SERIES FROM WILDSTORM PRODUCTIONS AND IMAGE COMICS, PREMIERING IN NOVEMBER '95.

WS i

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CYBERNARY in:
"THE PRICE"
Story: JEFF MARIOTTE
Pencils: JEFF REBNER
Inks: JOHN TIGHE
Colors: WILDSTORM EFFECTS
Letters: RICHARD STARKINGS
COMICRAFT
IN THE OUTLAW ISLAND-STATE OF GAMORRA, ANYTHING CAN BE HAD..
..IF THE PRICE IS RIGHT.
KAFFINA MAH HERB
ANYTHING.
I'LL BE RIGHT BACK. KEEP TO YOURSELF. DON'T TALK TO ANYBODY.
ALL RIGHT, MIRANDA
SO CYBERNARY WAITS. AND AS SHE WAITS...
HEY, MISSY. I GOT THE GOODS!
SHE BETTER!
SHE WATCHES.
HERE'S THE CASH YOU AGREED TO.
I HAVE IT.
LET'S SEE THIS "RESEARCH MATERIAL."
HERE IT IS

"BERNARY -- AN ORPHAN, AN EXPERIMENTAL SUBJECT -- HATCHES UNTIL..
..SHE HAS SEEN ENOUGH!
YAAA!
WAK
NO MORE, BOSS! BACK INTO THE SLIMEHOLES YOU CRAWLED FROM!
SHHKKT

YOU WON'T BE NEEDING THIS ANY MORE.
BUT I DO.
I DON'T WANT TO SELL HER, BUT THERE'S NO WORK. I HAVE TWO OTHERS AT HOME WHO NEED FOOD, AND --
TAKE THE MONEY, GIRL. THEN TAKE THAT CHILD HOME. LOVE HER, AND TREAT HER WELL. IF YOU DON'T, I'LL HEAR OF IT, AND I WILL COME BACK FOR YOU. THIS I SWEAR
T-THANK YOU, MISS
NO LUCK, KATRINA. EVERYTHING QUIET OUT HERE?
YES. I THINK EVERYTHING WILL BE FINE.
THE END

andy mangels'

Hollywood Heroes

*Welcome to the most up-to-date news column on your favorite comic book/sci-fi/fantasy/horror/animated TV and movie projects. Each month in **FAN**, you'll be treated to more exclusive Hollywood news than you get in any other magazine. Hop aboard, and join us on a look into the future!*

What? Them Worried?

As if the cast of *Saturday Night Live* didn't have enough to worry about, now they've got a reason to get mad. *Mad TV* that is. Producers Quincy Jones and David Salzman are awaiting the premiere of their one-hour Fox sketch comedy series on Saturday nights this fall. *Mad TV* takes the most popular segments of *Mad Magazine*'s illustrious publishing history (including *Spy vs Spy* and Don Martin) and translates them into live action or animation. Film and TV parodies will be mixed with political satire, commercial spoofs, and animated shorts. Seven cast members have been cast, including Nicole Sullivan (*Herman's Head*), Artie Lange, David Herman (*House Of Buggin'*), Mary Scheer, Phil LaMarr (*Living Single*), Debra Wilson, and Orlando Jones (*Roc*). No word yet on who plays the Alfred E. Neuman character, nor whether Sergio Aragones' will be called in to animate "marginals."

The series premiers on October 14th at 11 pm, with shorts called "Gump Fiction" and "Republican Gladiators." One of the parodies you probably won't see is "Schindler's Lost," a sketch in which the German industrialist gets lost on his way to save a group of Jews. Steven Spielberg put pressure on Fox to drop the sketch.

CD-Files

An *X-Files* soundtrack is on the way, but it won't feature only music from the series. Instead, most of the tracks will be inspired by the series. Look for songs by P.J. Harvey, Aphex Twin, Tori Amos & Andy Williams (doing a duet), R.E.M., Elvis Costello, Massive Attack, Moby, Port Shead, and others. David Was of the group Was (Not Was) will be producing the album for Warner Brothers.

Wooh! A Megaton Man Movie?

Dom Simpson's wacky **Megaton Man** may be coming to movie screens in the future. Gregg Vanzo of Rough Draft Studios (the animators of *The Maxx* for MTV) are in discussions with Simpson, the writer/artist of early **Megaton Man** series (mainly for Kitchen Sink) and writer/artist/publisher of **Bizarre Heroes** (where MM now appears). Simpson also notes that there is interest in a **Bizarre Heroes** deal as well! Look for Fiasco Comics starring these characters before they go Hollywood and get so hot you can't find them!

Live... From Oz

TNT is producing a one-night live concert extravaganza of *The Wizard Of Oz* direct from Lincoln Center. *Oz In Concert* will air on November 22nd. It stars Debra Winger (ex-Wonder Girl) as the Wicked Witch, Tim Curry (ex-Dr. Frankenfurter) as the Cowardly Lion, and the Harlem Boys Choir (ex-Harlem Infants Choir... no, I'm kidding) as Munchkins. No other casting news was available at press time. A video release and a CD are planned to follow. All net proceeds will go to the Children's Defense Fund.

Comics All Over TV

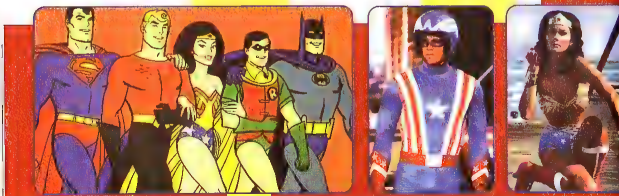
Fans today don't know quite how good they have it, with almost all of the old superhero TV shows airing in reruns on one network or another.

USA Network recently slid in an unannounced series called *The Superman Batman Adventures*, which airs Sunday mornings as part of the Cartoon Express block (7 am EST). The show features catchy opening titles and toons culled from the 60's Superman, Batman, Superboy, Aquaman adventures as well as the long run of various 70's *SuperFriends* series!

In addition to their regular airings of the live-action *Spider Man* and *Incredible Hulk* showings, Sci-Fi Channel will be presenting a *Mighty Marvel Marathon* on November 5th. First up is the abysmal *Captain America* with Reb Brown in a motorcycle helmet, while *Captain America II* follows. The funky and fun *Dr. Strange*, with Peter Hooten, airs next. A troika of *Hulk* movies rounds out the day with *The Incredible Hulk Returns* (guest-starring Thor), *Trial of the Incredible Hulk* (guest-starring Daredevil & Kingpin), and *Death of the Incredible Hulk*. Meanwhile, the FX Network continues its daily superhero blocks with everyday of the-week reruns of Lynda Carter's under appreciated *Wonder Woman* (4-5 pm), and back-to-back campy *Batman* (5-6 pm). And AMC continues airing 1940's superhero serials on Saturdays (9-9:30 am).

*Besides his reports on Hollywood, Andy Mangels is the author of various upcoming **Star Wars** projects, writes the **Star Wars Futures** column for **FAN**, and was the writer of the successful **Bloodwulf** mini series for Image*

SUPER SCHTICK: You can still catch your favorite stars and their feats of daring-do at various spots on your TV dial.



One of the most successful comic companies in the market is Dark Horse Comics, known as a home for eclectic titles and movie tie-ins. With the success of The Mask and TimeCop (after the failure of Dr. Giggles), Dark Horse Entertainment is moving forward at warp speed, with many projects in development with Larry Gordon Productions (Largo), Universal (UN), or other studios. Here's a rundown:

Accident Man

With a screenplay by creators Pat Mills and Tony Skinner, this one's in development.

Altered Gene

This original fantasy project (not yet appearing in comics) is written by Mark Verheiden.

Aliens vs. Predator

Word on the street (from very reliable sources) is that this is back as a go. (Fox)

The American

Once dead at Silver Pictures, it's in turnaround with a script by Mark Verheiden.

Barb Wire

Starring Pamela Anderson in the buxom title role, this film has already wrapped and is due out in March 1996. She is signed for one sequel. Meanwhile, Pam's in negotiation with DHE for a second non-comics-related project. (Polygram)

Black Cross

Tough guy hero Black Cross has a screenplay by Steve Perry and Chris Warner.

Concrete

With a screenplay by creator Paul Chadwick and Larry Wilson, there's some big news about to break on this one. Big-name director and star will put this on the fast track!

Cyber

An all-new animated feature written by Eric Luke, Phil Norwood, and Nilo Rodis-Janero.

Ghost

Eric Luke has written a screenplay.

Green Hornet

Taken over by Largo and DHE, this one has a new script by Rich Wilkes, with a director, stars, and start date to be announced soon. (UN)

Malvine

In development.

Baywatch babe Pamela Anderson's wife, expected to kick butts in Barb Wire.

Multimillionaire *Mask* man Carrey to continue the mayhem in *Mask II*, also in '96.

Madman

Michael Allred has brought his funky hero to Universal, but DHE's not involved. (UN)

The Mask 2

That richer-than-any-of-us could-ever-hope-to-be Jim Carrey will star in this sequel, due out in late 1996. And then there's that CBS cartoon series, which carreys... er, carries on just fine without the star. (New Line)

Nexus

In perpetual development at H-B. Don't expect this toon movie about a killer of killers to ever get beyond development. (Hanna Barbera)

Pitbulls

Yet another DHE project in development.

TimeCop 2

With the success of the first film, Mark Verheiden has scripted a sequel, with production to begin in 1996. (UN)

Virus

Chuck Pfarrer, hot off *Hard Target*, has brought his original project, *Virus*, into the DHE fold. You may recall *Virus* as a Dark Horse comic in '93; now Pfarrer has taken the same concept and translated it into a big-budget sci-fi script. The story tells of a group of unlucky people who board a deserted nuclear-equipped Chinese ship. On board they find an intergalactic computer virus that gives machines intelligence. Unfortunately for the humans, the machines use human parts to help replicate their bodies! Dark Horse publisher Mike Richardson will executive produce, with *Aliens* and *Terminator* co-producer Gale Ann Hurd and her Pacific Western company! Richard Jeffries has rewritten Pfarrer's script, and it's now out for directors, with an announcement imminent.(UN)

X

With a screenplay by Steven Grant, this could be the second Dark Horse hero to make it to the screen.

For all this success, several earlier-announced DHE projects are dead in the water, including Badger (Paramount), Kings In Disguise, and the reemake of Legend of Hell House.

Upcoming Movies

October 27

Eddie Murphy sucks in his next role. This time he's a *Vampire In Brooklyn*. This horror/comedy is co-written by Murphy and his brothers, Vernon Lynch, Jr. and Charles Murphy. All three brothers will appear in the Paramount film, directed by horror-meister Wes Craven! Angela Bassett will play Rita, the main female co-star.

November 3

Missing three premiere dates so far, let's see if Pinhead can keep this one. Miramax is releasing *Hellraiser 4: Bloodlines* featuring the return of Doug Bradley as Pinhead. The story finds him stalking a family through pre-revolutionary France, modern America, and a future space colony.

November 10

Ace Ventura: When Nature Calls marks Jim Carrey's return to the role that made him famous. (Or infamous, depending on who you talk to.) Ace wreaks havoc in Africa this time around.

PIT STOP: Gazillionaire Jim Carrey reprises his role as pet detective Ace Ventura in *Ace Ventura: When Nature Calls*.

BOND TIP: Pierce Brosnan, seen here in the most overused publicity photo ever, helps revive the Bond franchise with *Goldeneye*.

November 17

Jumanji stars Robin Williams and amazing CGI special effects. For those two reasons, this tale about a board game come to life is my pick for the biggest hit of the season. ■ Pierce Brosnan is the man with the golden job in *Goldeneye*, the relaunching of the James Bond franchise. Famke Janssen also stars in this MGM/UA flick.

-Andy Mangels & Jake Rosen

Star Trek: Deep Space Nine

Babylon 5

The Tick

upcoming tee-vee

SERIES	Title	Air Date	Tidbits
LOIS & CLARK (ABC)	Just Say Noah	Oct 22	Relationship therapy
	Don't Tug On Superman's Cape	Nov 5	Jonathan Frakes & Genie Francis
	Ultra Woman	Nov 12	Lois gets super powers
STAR TREK: DEEP SPACE 9 (SYN)	Indiscretion	Oct 23	Kira and Gul Dukat team
	Rejoined	Oct 30	Dax meets her Trill wife
BABYLON 5 (SYN)	Comes The Inquisitor	Oct 25	
	The Fall of Night	Nov 1	2nd season finale
	Matters Of Honor	Nov 6	3rd season premiere
	Convictions	Nov 13	
	A Day In The Strife	Nov 20	
HIGHLANDER (SYN)	Double Eagle	Oct 23	Horse races and bad luck
	Reunion	Oct 30	Immortal child returns
	The Colonel	Nov 6	WWI Colonel returns
	Reluctant Heroes	Nov 13	MacLeod witnesses murder
	The Wrath Of Kali	Nov 20	MacLeod vs. Thugee
THE MASK (CBS)	Martian Mask	Oct 21	X-Files parody anyone?
	All Hallow's Eve	Oct 28	Skillit returns
	How Much Is That Dog In The Tin Can?	Nov 4	Milo in the mask
	Split Personality	Nov 11	Mask is cut in half
	Santa Mask	Nov 18	Christmas tidings
SPIDER-MAN (FOX)	Enter The Punisher	Oct 21	Enter the censors
	Duel of the Hunters	Oct 28	Kraven returns
	Blade The Vampire Hunter	Nov 4	Blade debuts
	The Immortal Vampire	Nov 11	Morbius returns
	Tablet Of Time Pt I	Nov 18	Silvermane debuts
THE TICK (FOX)	Bloomsday	Oct 21	El Seed returns
	Vs. Arthur's Bank Account	Oct 28	rerun
	Evil Sits Down For A Moment	Nov 4	vs. Ottoman Empire

Reel Heroes

by Jake Rosen

The world ends July 4th!

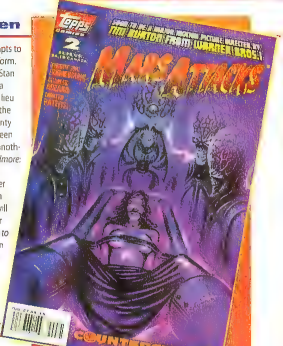
That's the catchy tag line for *Independence Day*, a huge science fiction spectacular set for release next summer. On paper, it reads like a dozen sci-fi flicks from the 50's: aliens land on earth and terrorize populace. But unlike these films, these invaders have a 60 million dollar budget—enough to blow entire cities sky high.

Bill Pullman heads the cast as the President while Will Smith and Jeff Goldblum also appear. But the real stars of the film may be Roland Emmerich and Dean Devlin, the team behind the surprise hit *Stargate*. (Emmerich directs, while Devlin produces.)

And what of *Mars Attacks*, the Tim Burton film based on the popular Topps card series of the 60's? The films are similar in content, and both were scheduled for next summer. But *Mars* only has a director, Tim Burton. Shooting hasn't begun and no actors are attached. *X-Day* is already in production. Burton's project will need to get on the fast track to meet its 1996 release date, or risk being beaten by another, faster invasion.

But until then...

The Island of Doctor Moreau. Val Kilmer will costar with Marlon Brando in an adaptation of H.G. Wells' classic about a mad doctor who attempts to marry man and beast into a single physical form. Expect some fantastic creature effects from Stan Winston. Due later in 1996. ✣ *Theodore Rex*: a buddy cop movie with Whoopi Goldberg. In lieu of Mel Gibson, she's partnered with—here's the twist—a six foot tall Tyrannosaurus Rex! Hilarity ensues! ✣ *Judge Dredd Part 2*: Stallone has been quoted as saying he would consider doing another if the films does well overseas. ✣ *Happy Gilmore*: about a moron on the PGA Tour stars Adam Sandler. ✣ *Highlander: The Immortals*: another entry in the *Highlander* saga, which has been limping on one leg for years now. The lead will be changed from *Greystroke* star Christopher Lambert to a younger decapitator. ✣ *A Time to Kill*. O'Donnell stars in this adaptation of John Grisham's first novel. He's in good company. Other Grisham films (*The Pelican Brief*, *The Client*, *The Firm*) have all been big hits. Due in summer '96.



MARTIAN FEVER: The film adaptation of the Topps title **Mars Attacks** may miss its mid-1996 release date.

upcoming tee-vee

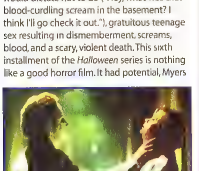
SERIES	Title	Air Date	Tidbits
THE TICK (FOX)	Heroes	Nov 11	Cops-style documentary
(continued from previous page)	Ants In Pants	Nov 18	Tick freaks out
X-MEN (FOX)	Sanctuary Pt I	Oct 21	Magneto & Acolytes
	Sanctuary Pt II	Oct 28	Asteroid M
	Beyond Good & Evil Pt I: The End Of Time	Nov 4	Apocalypse's final plan
	Pt II: Prom se of Apocalypse	Nov 11	Psylocke
	Pt III: The Lazarus Chamber	Nov 18	Marvel Universe guests
SAVAGE DRAGON (USA)	Invitation	Oct 22	Overlord & Arachnid
	Possession	Oct 29	Barbaric is leeched
	Undercover	Nov 5	Alex vs. Mako
	Loathing	Nov 12	The Fiend attacks
	Dragonsmasher	Nov 19	Openface & Octopus plot
FANTASTIC FOUR (SYN)	Worlds Within Worlds	Oct 22	Psycho Man and Malice
	To Battle The Living Planet	Oct 29	Thor Ego, and Galactus
	Prey of the Black Panther	Nov 5	Black Panther & Klaw
	Nightmare In Green	Nov 12	The Hulk & Dr. Doom
	When Calls Galactus	Nov 19	Frankie Raye & Terrax
IRON MAN (SYN)	Beauty Knows No Pain	Oct 22	Madam Masque strikes
	Iron Man, On The Inside	Oct 29	Deep inside Hawkeye
	Distant Boundaries	Nov 5	Titanium Man
	Armor Wars Pt I	Nov 12	Crimsom Dynamo
	Armor Wars Pt II	Nov 19	Nick Fury & J. Hammer
ULTRAFORCE (SYN)	Wrack and Rune	Oct 15	premiere postponed
	Prime Time	Oct 22	Atalon attacks
	The Stuff Of Heroes	Oct 29	Prime quits, NM-E attacks
	Armageddon	Nov 5	Pixx stops nuclear war
	Lord Pumpkin's Pie	Nov 12	Prototype vs. Sludge
	You Can Never Go Home Again	Nov 19	Rita steals Proto-armor

A homicidal maniac, a crafty killer, and a good weathergirl gone bad...

Reviews by Benn Ray

HIGH FIVE: Lt. William Somerset (Morgan Freeman) briefs the police force on the seven deadly sins in New Line Cinema's new mystery-thriller, *Seven*.

Halloween: The Curse of Michael Myers
Dimension Films, R
There's nothing like a good horror film: a psychopath who exists merely to kill, people always doing things that common sense would dictate not to do ("Hey, what was that blood-curdling scream in the basement? I think I'll go check it out."), gratuitous teenage sex resulting in dismemberment, screams, blood, and a scary, violent death. This sixth installment of the *Halloween* series is nothing like a good horror film. It had potential, Myers

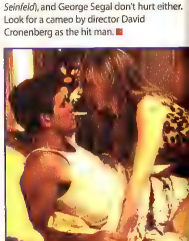


SAY "AAHHH:" Mike Myers returns, trying to make it make sense, in **Halloween: The Curse of Michael Myers.**

running amok and butchering people all over the place, but then something went terribly wrong, they tried to make sense of it all. The scariest aspect of horror is when we don't understand why the killer kills. Thus we leave the theatre with the idea lurking in the cob-webbed corners of our minds that, "Wow, there could be anyone hiding under my bed, lurking outside my window, or waiting in the backseat of my car." When you explain why a killer kills, you remove the horror element, and this film does just that. It reveals that Michael Myers kills because he is some sort of Druid god who must destroy his entire bloodline to unleash evil upon the world and that there is a Druid conspiracy aiding him. This installment removes any horror element to pointlessly explain Myers motivation in an absurd Druid conspiracy.

***Seven*, New Line Cinema, R**
A meticulous and scheming serial killer (a brilliant Kevin Spacey) has started his spree (it's a theme spree—murder in accord with the Seven Deadly Sins). Morgan Freeman is the cynical old cop who's looking at retirement but doesn't want to leave a case unsolved, and Brad Pitt is the idealistic rookie who just transferred onto the case. Freeman turns in his usual standard great performance while Brad Pitt is, well, he's about as good as he gets. Together they try to find the killer who is symbolically killing sinners. So, of course they'll only have seven opportunities to catch him (unless he shifts from Sins to Commandments or something). The killer is, in a way, justified (since he is killing people guilty of something). Watching the plot unfold is like sitting in the right field bleachers and watching a high long ball hit down the left field line, you know it's going over the fence, but you don't know if it's going to land fair or foul. Watching the killer work his magic (especially killing the final two sins) is compelling. Watching director David Fincher's camerawork is captivating. In fact, watching this film is just a great way to spend a couple of hours (and $7.50).

***To Die For*, Columbia Pictures, R**
Gus Van Sant had a surefire production a couple years ago. A film based on a great novel, an all star all-talent cast, and a wonderful soundtrack, all with Van Sant behind the camera. Unfortunately, that film, *Even Cowgirls Get the Blues*, didn't have one important thing: a cohesive narrative structure (basically it made no sense). Something went very wrong along the way and Van Sant (a very talented director) made what is arguably the worst movie of 1994. Now Van Sant has turned around and made what is arguably one of the best films of the year. Nicole Kidman is the Jane Pauley-wannabe Suzanne Stone. Her sole goal in life is to be a famous newswoman (unfortunately for her she's about as dumb as a sock full o' hammers). She forces her foot in the door as a Weathergirl on a local cable station. From there, she can see her destiny. Except she has one problem, her husband (Matt Dillon) wants her to give up this lark and stay home to birth and raise children. Of course, family is death to a journalist. So, she seduces some local dirtbag high school kids into offing her old man. The screenplay (by Buck Henry) is a great, mean-spirited satire loaded with dark humor that attacks the media, kids today, dumb blondes, and white trash. Van Sant's direction is back in top form as he structures the film around a double documentary that reveals the story. Great supporting performances from Illeana Douglas (the woman who lost some cheek in *Cape Fear*), Dan Hedaya, Joaquin Phoenix (as Jr brother of...), Wayne Knight (Newman on *Seinfeld*), and George Segal don't hurt either. Look for a cameo by director David Cronenberg as the hit man. ■



SAY "OUCH:" Larry Marretto (Matt Dillon) is cruising for trouble with new wife Suzanne (Nicole Kidman) in **To Die For.**

SCREAMIN' for SEQUELS

Quality not required. If it was remotely successful the first time around, do another, stick a number on it, and serve it up. Familiarity breeds box-office success.

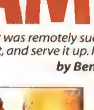
by Benn Ray

Ace Ventura 2: When Nature Calls
Warner Brothers
Release Date: November 1995
Director: Steve Oedekerk
The Players: Jim Carrey, Ian McNeice, Simon Callow, Sophie Okonedo
The Lowdown: Carrey is back as that kooky pet detective, Ace. This time, Ace ventures to Africa to save endangered species in the jungle
The Tip: It's not really much of a plot, but with Carrey, who needs one? After all, he is the Jerry Lewis of the '90s.

EASTON: Top dog

All Dogs Go to Heaven II • MGM/UA
Release Date: 1996
Director: Larry Leker, Paul Sabella
The Voices: Charlie Sheen, Sheena Easton, Ernest Borgnine, Dom DeLuise, George Hearn
The Lowdown: In this animated sequel, Charlie has already gotten his second chance at the afterlife and decides earth is more fun. So when Gabriel's Horn is stolen and falls from Heaven, Charlie has his chance at a return trip. He must battle the foul feline Red to regain the horn and save heaven.
The Tip: *Oh Heavenly Dog!*

Father of the Bride 2 • Touchstone/Buena Vista
Release Date: December 1995
Director: Charles Shyer
The Players: Steve Martin, Diane Keaton, Martin Short

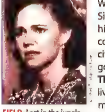

MARTIN: One in the oven

The Lowdown: After his daughter's wedding, George Banks (Martin) just wants to settle back into a life of normalcy. However, upon the announcement that his daughter is expecting a child, he suffers a mid-life crisis. Matters only get worse when his wife announces that she's pregnant. Now, instead of planning one wedding, George must plan 2 baby showers.
The Tip: A manic Steve Martin. What could be funnier? Maybe Steve Martin in a better film.

Grumpier Old Men • Warner Brothers
Release Date: Not Available
Director: Howard Deutch
The Players: Jack Lemmon, Walter Matthau, Ann-Margret, Kevin Pollak, Daryl Hannah, Sophia Loren
The Lowdown: Those quarrelsome-but-lovable old neighbors are back. In the first movie, the two fought over the affections of Ariel (Ann-Margret). By the end of that film, the conflict was somewhat resolved. However, things change when Sophia Loren enters the picture.
The Tip: What would Sophia Loren and Ann-Margret want with Lemmon and Matthau? I mean, really.

Homeward Bound 2 • Disney/Buena Vista
Release Date: December 1995
Director: David R. Ellis
The Voices: Robert Hays, Kim Griest, Michael J. Fox, Sally Field

The Lowdown: After the adventures these pets had in the first film, the Seaver family isn't about to leave them behind while they go on vacation again. However, this time the animals panic in the airport, escape, and run. As they try to find their way back home through the city, the pets again encounter a litterbox full o' adventures. When Chance falls for a wild dog named Delilah, he runs off. When Shadow and Sissy catch up with him, he's already come to believe that city life is the way to go.
The Tip: How many live-action, cute animal movies does the world really need?


FIELD: Lost in the jungle.

Richard III • MGM/UA
Release Date: Not Available
Director: Richard Loncraine
The Players: Patrick Stewart, Ian McKellen, Annette Bening, Robert Downey Jr., Maggie Smith
The Lowdown: Richard is twisted and deformed. Since he is not cut out to be a lover, he resolves to be a villain. He murders a handful of people to become monarch, marries the wife of a victim and frames his brother. He is so scheming that even his mother and new bride know nothing of his plans.
The Tip: I don't remember *Richard I* or *II* ever coming out in the theaters but... oh, wait, Shakespeare, "Now is the winter of our discontent..." This isn't a sequel. Who are they tryin' to fool? ■

FAN FILM FIFTEEN

		WEEK IN RELEASE	F-S-S TOTAL**	TOTAL TO DATE
1	**SEVEN** (NL)	3	$10,421,517	$45,500,506
2	**ASSASSINS*** (WB)	-	9,378,637	-
3	**DEAD PRESIDENTS*** (BV)	-	7,943,778	-
4	**TO DIE FOR** (SONY/COL)	2	6,231,540	8,495,790
5	**HOW TO MAKE...QUILT*** (UNIV)	-	5,730,445	-
6	**THE BIG GREEN** (BV)	2	3,900,329	9,542,201
7	**DEVIL IN A BLUE DRESS** (SONY/TS)	2	3,010,805	10,012,246
8	**HALLOWEEN: THE CURSE...** (MR/DIM)	2	2,462,640	11,044,172
9	**TO WONG FOO, THANKS...** (UNIV)	5	1,870,915	31,165,435
10	**SHOWGIRLS** (MGM)	3	1,781,460	17,808,084
11	**DANGEROUS MINDS** (BV)	9	1,708,117	76,698,240
12	**POCAHONTAS** (BV)	17	1,010,984	138,113,379
13	**USUAL SUSPECTS** (GRAMERCY)	8	944,077	19,161,982
14	**UNSTRUNG HEROES** (BV)	4	916,793	6,311,270
15	**BABE** (UNIV)	10	630,680	52,122,845

*opener **Friday-Saturday-Sunday total

source: Exhibitor Relations, Co.

ANIMATION'S NEXT GEN

by Andy Lee

Both fans of the number one comic and fans of the world of animation await WildStorm Pictures' first release, *Gen*^{13}. The animated movie is slated for '96 as a direct-to-video release. Expectations are high as rumors of a PG-13 rating run rampant through fandom. Kevin Altieri and Brandon Choi are bringing the project to video. Altieri, best known for his work as a director on *Batman: The Animated Series*, promises an action epic to please the comic's fans.

The movie is based on the hugely popular **Gen**^{13} mini-series. Altieri streamlined the comic book to adapt it to animation. In the process some characters were dropped, but Altieri found the story at the core. "It's a coming of age story about a girl growing up." Says Altieri, "It's pretty obvious Caitlan Fairchild has never been kissed. She's this virginal type of girl who grows up and suddenly she can toss tanks around and she's built like Raquel Welch. That's a pretty interesting story. She's the same girl in her head. She's very sharp, but she's still innocent about the ways of the world. It's just about kids. They're still kids but with incredible power.

Whereas with *X-Men*, they come out and immediately pontificate with Chris Claremont-type speeches, these kids pretty much talk like kids."

In paring down the cast of *Gen*^{13}, Altieri left behind a few major characters. Rainmaker and Burnout appear at Project Genesis as they did in the comic book, but for this animated outing they are not super powered beings. Fans of the two characters will have to wait for a *Gen*^{13} sequel. Bliss, the coldly cruel villainess, is left out completely. The Pitt, Dale Keown's character, also does not appear. Fans of the comic will remember that the Pitt showed up as a prisoner of

ohn Lynch. The Pitt's purpose in the comic book was to provide a little action and to give Lynch an excuse to show up and rescue the kids of *Gen*^{13}. Lynch's arrival at the *Gen*^{13} compound is caused by another circumstance, one Altieri is guarding closely.

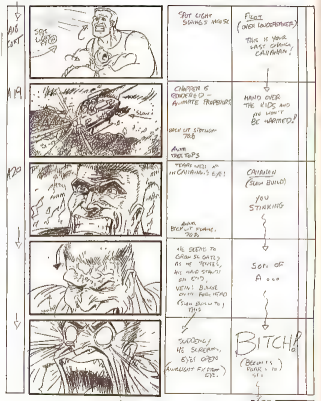
There will be inevitable comparisons of *Gen*^{13} to *Batman: The Animated Series*, but Altieri insists that the feature will be different. "I guess it'd be like comparing differences between Film Noir like *Kiss of Death* and James Bond movies. *Gen*^{13} is more like a James Bond movie if I were going to pick a genre."

To help create the visual look of the *Gen*^{13} characters, Altieri called upon former *Batman* character designer, Glen Murakami. Altieri describes Murakami's work on the feature, "It will have some of that graphic look to it, but it's a lot more hip (than *Batman*). We're not going for that retro look. It is a modern look. We're paying attention to how kids dress right now."

Murakami's task is to take the essence of the characters and convey that in animated form. To help him with his task, he does a little bit of "casting" and some conferencing with *Gen*^{13}'s artist and co-creator, J. Scott Campbell. Says Murakami, "With animation it's all about real-time and the characters existing on the same level. You get to see them all at the same time. In some ways

it's more literal than the comic. Pretty much what I have to do in my head is cast the characters."

Murakami's favorite character was the easiest to cast. "Freefall is a small, petite, fiesty, smoking, tough girl. So I tried to think of an actress who would be comparable to that just so that I could see her in my head. I was thinking someone like an early Winona Ryder. I talked to J. Scott Campbell in the early stages just to pick his brain. He said he was imagining someone like Duff from MTV. That was a good springboard for me." Murakami continues, "It's hard because I kept trying to think of an Asian character like Grunge. I think of Jason Scott Lee, but a buff Jason Scott Lee. J. Scott Campbell mentioned



"Caitlan Fairchild has never been kissed. She's this virginal type of girl who grows up and suddenly she can toss tanks around and she's built like Raquel Welch."- Kevin Altieri

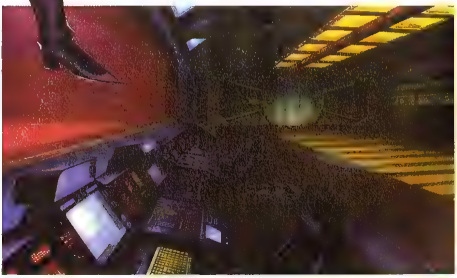
Lauren Holly from *Picket Fences* for Fairchild. Fairchild is kind of like her but you have to squint your eye and stretch her out and make her prettier. I had to keep going back to the comic book." "With Ivana I'm trying to portray her insides projected outward. She's cold, rigid, and porcelain-looking. J. Scott Campbell said for Lynch he imagined a Clint Eastwood-type. He wanted a gaunt, hollow look. For Threshold I was imagining as a David Bowie-type. Kevin Altieri mentioned a Sting-type. That's usually how we approach these things in animation. We talk

about someone visually and that helps us think about what kind of presence the person has. You can't say make Threshold look like Magneto. You'd want someone who's fleshed out so you can imagine it."

Murakami points out that Campbell's style for the characters evolved over the five issue mini-series and over the course of the comic book. Murakami himself went through an evolution in his approach to the characters. "The characters are really fun to draw. In the beginning it was really tough because I had to learn how to draw the characters. Now that I'm sort of figuring all their little quirks out, it's become more relaxed. In the beginning my drawings were really, really uptight. You look at them and think, 'Wow! This is kind of neat.' Then when you draw them they're a lot tougher to figure out how to draw. There's a quality that Campbell puts in Fairchild that's *really* hard to get. It takes a while. That's the frustrating part. Once you figure it out, it's a lot of fun."

WildStorm approached Altieri earlier to take on the task of bringing *WildC.A.T.S* to the small screen. Ultimately, Altieri decided that the task was under too much of a time constraint and that it was not the right time for him to make a move.

WildStorm and Jim Lee later approached the animation director about the *Gen*^{13} project. While many other projects sought Altieri's talent, he describes what convinced him, "I had been trying for ten years to get someone to do a direct-to-video feature like you get out of Japan. There is an alternative market there! Jim was the first guy to say, 'Oh. Well, how can we do this? I like that idea.' He wants to get something out that really does justice to the characters. We talked about **Deathblow** and **Team 7**. We talked about **StormWatch**, but it might be too similar to *WildC.A.T.S*. *Gen*^{13} was brand new. It wasn't the big seller that it is now

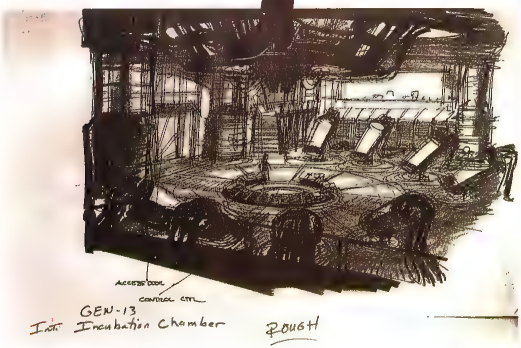


when it first came out. Jim gave me copies of *Gen[13]* when I went down to visit him. 'This, this I can do. *This* is it.' It's like a clean slate. It doesn't have any of the big tie-ins that the others do. The story stands on its own. They're new and they're different. There are no similarities to *X-Men*. The appeal that is there for *X-Men* and *Fantastic Four* is there in *Gen[13]*. They're just modern and hip, like what Johnny Storm was in 1963."

Altieri ultimately would like to achieve what the Japanese animators have done by bringing a quality action/adventure animated movie to U.S audiences. Altieri sites his influences, "Miyazaki really is my idol. He is the O Sensei of animation right now. As far as what I want to achieve, I would like to achieve what Miyazaki is doing in animation. It's a long haul and it's hard to do. We'll see how close we can get."

The WildStorm stable of characters holds a lot of promise for the future of WildStorm Pictures. Altieri discusses his future wish list, "We have been talking about doing *Deathblow* or *Team 7*. *Deathblow* would be *really* cool. That would be great to do a PG-13 horror cartoon. It really is a horror show. It would be a cool approach to animation. That's a great hook to hang on."

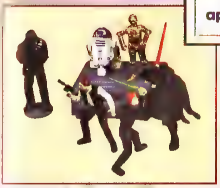
Altieri promises *Gen[13]* fans that this film is aimed squarely at them. "I think it's going to be really cool. I think it's going to be good. The fans are going to be happy. To my knowledge, it could possibly be the best time ever to be in animation. It really could be a renaissance in animation." ■



STAR WARS™ CLASSIC COLLECTORS SERIES

Applause Contest

Everyone loves to get applause



Hey Star Wars® fans—As their logo says, "Everyone loves to get Applause®" and believe us, EVERYONE would love to get the galactically awesome Star Wars® resin statuettes that the folks at Applause have graciously given us to give away!! The grand prize winner will be blessed with both Darth Vader™ and Luke Skywalker™ cold-cast resin statuettes on illuminated bases. These statuettes, each limited to a run of 5,000 pieces, depict the final duel scene in *The Empire Strikes Back*™. We've also got a bunch of other cool Applause stuff (every computer in the FAN offices has one of the danglers suction-cupped to the screen).

Grand Prize (1): A Limited Edition Darth Vader™ and Luke Skywalker™ statuette made of cold-cast resin; each one is hand painted and individually numbered and stands on a lighted base.

First Prize (2): A Boxed Collector Figurine gift set and a Darth Vader Limited Edition Vinyl doll.

Second Prize (10): A Star Wars dangler.

Just fill out the coupon below and mail it back to: Gemstone Publishing, 1966 Greenspring Drive, Ste. 405, Timonium, MD 21093

NAME _____

ADDRESS _____

_____

PHONE _____ ZIP _____

AGE _____

No purchase necessary. Print your name, address, telephone number, and age on the entry coupon or a 3 x 5 card and **mail it to: Gemstone Publishing, Inc., Applause Contest, 1966 Greenspring Drive, Suite 405, Timonium, MD 21093.** All entries become the property of Gemstone Publishing, Inc and cannot be returned. **Entries must be received by January 1, 1996, which is the closing date of the contest.** Winners will be selected by a random drawing to be held no later than January 15, 1996. Winners will be notified by phone or mail by January 31, 1996. Odds of winning will be determined by the number of valid entries received by Gemstone Publishing, Inc. by the closing date of the contest. **One entry per person.** Contest is open to everyone except employees and their immediate families, or agents of Applause Inc., Lucasfilm Ltd., Gemstone Publishing, Inc. or Diamond Comic Distributors, Inc. Estimated retail value of prizes is as follows: Grand prize: $200; First prize: $40 each; Second prize: $5 each. All local, state, and Federal taxes will be the responsibility of the prize winner. All prizes will be awarded. Gemstone Publishing, Inc. reserves the right to substitute prizes of equal or greater value for those listed above. Prizes will be awarded in the name of the contest winner only and are not transferable. Gemstone Publishing, Inc. is not responsible for lost, late, misdirected, or damaged entries. Winners agree to allow their name, photograph, and/or likeness to be used by Gemstone Publishing, Inc. for promotional purposes. This contest is void where prohibited, regulated, or restricted by law in a manner inconsistent with its purpose and rules. For the names of winners of all prizes offered, send a self-addressed, stamped envelope with your request to Gemstone Publishing, Inc. at the address above. Star Wars® and all character names and likenesses are ™ and © 1995 Lucasfilm Ltd. All Rights Reserved. Used under Authorization. Applause® and Everyone Loves To Get Applause® are registered trademarks of Applause Inc., Woodland Hills, CA 91365.

Andy Mangels' STAR WARS® FUTURES

For those who are fans of the prologue "A Long Time Ago In A Galaxy Far, Far Away...," welcome to the future! Andy Mangels' Star Wars Futures, that is. Each month in **FAN**, *you'll be able to catch up with one of the major Star Wars licensees in an informative profile, take a look at the upcoming book, comic, magazine, and literary projects, and get exclusive worldwide news and photos on future Star Wars products! So turn off your targeting computer and get ready to fire into... Star Wars Futures!*

Two Hans Clapping (sorry)

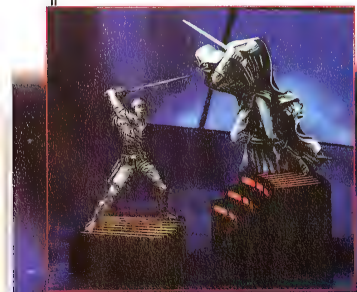
A long time ago (1964 to be exact) a small novelty item company was founded by Wallace Berrie. In the 1970's, with the acquisition of the license for *Smurfs*, Berrie's company became a leader in the licensed industry. In 1982, that company became Applause, and aggressively began pursuing other licenses, including Disney and *Sesame Street*. But it wasn't until the summer of 1994 that Applause was able to get its clapping hands on one of the hottest licenses on the market: *Star Wars*.

Before 1994, Dakin had the "gift industry" license for Lucasfilm's trilogy. Dakin produced very few items, the most famous being the vinyl "Out Of Character" dolls sold at Sunvoast stores (see last issue). Ironically enough, earlier in 1995, a year after acquiring the *Star Wars* license, Applause merged with Dakin, making them also one of the biggest plush manufacturers. Applause's current licensee list is extensive, including all four *Star Treks*, *Looney Tunes*, *Animaniacs*, Coca-Cola, and the Olympics.

Several people are instrumental in taking care of the newly released *Star Wars* line. Marc Bruderer is the Senior Product Manager, and he cites *Star Wars* as one of the reasons he came to Applause. The Creative Manager who's been instrumental in designing the line is Robert Curet. "His heart and soul are really in this," says Bruderer, "and he's turned out some fantastic concepts."

The Applause line is called *Star Wars Classic Collector's Series*, and Bruderer says that those last three words are as important as the first two. "We are targetting collectors with our line. Classic is an important word. We want to provide a wide range of limited edition merchandise that has high appeal, collectability, and perceived value that allows consumers to relive the *Star Wars* experience."

"The whole precedence of our line and what we've been trying to do is relive the experience of the movies," explains Bruderer further. "The dolls aren't just like the one's you've seen over the last 18 years. We went to another level. Each doll tries to capture a moment from a specific scene. We asked ourselves what we could do differently to set



Applause! Applause!

Item	Release Date	SRP	Special Features
Vinyl Figures			
Luke Skywalker & Yoda	Sept '95	$17.00	9 3/4" Luke's waist & Yoda's head move
Darth Vader with Helmet	Sept '95	$20.00	10 3/4" limited to 20,000
Chewbacca with C-3PO	Sept '95	$17.00	11" pet holds moveable C-3PO
Medicom as Stormtrooper	Sept '95	$17.00	10" removeable helmet and gun
Gift Set 1/2" Figurine Set	Sept '95	$20.00	Luke, Vader, C-3PO, R2-D2, Han, Chewie
Spaceship Danglers			
Millennium Falcon	Sept '95	$3.50	1/2"
Death Star	Sept '95	$3.50	1/2"
Rebel X-Wing	Sept '95	$3.50	1/2"
Naboo X-Wing	Sept '95	$3.50	1/2"
Imperial Star Destroyer	Sept '95	$3.50	1/2"
Imperial TIE Fighter	Sept '95	$3.50	1/2"
Ceramic Mugs (14 oz.)			
Stormtrooper	Sept '95	$15.00	
Darth Vader	Sept '95	$15.00	
Gift Set	Sept '95	$25.00	with battle scars test special gold edition
C-3PO	Jan '96	$15.00	
Specialty Items			
Phone Cube	Sept '95	$6.00	with nine images from movies
Luke Skywalker Statuette	Sept '95	$50.00	lighted base/resin/5,000 limit
Darth Vader Statuette	Sept '95	$50.00	lighted base/resin/5,000 limit

uniqueness and appeal to the hardcore collectors."

Some of the differences is in limited editions. A pair of resin statuettes are limited to 5,000 copies. A **Darth Vader** with removeable helmet will be limited to 20,000 copies, will be numbered on the bottom of the cape, and will be produced only in 1995. The inaugural figurine gift set is numbered, but it's not limited. "We will continue exploring limited items in the future."

Another difference in the Applause line is in production. The statuettes have a light-up base resembling the gratings on Bespin during Vader and Luke's climactic battle. Moveable or removeable parts make the dolls more fun. And even the danglers can be positioned on computer screens or desktops, unlike shelfbound miniatures from other companies.

Bruderer notes that one of the things Applause is most famous for is "our figural mugs. It's been a while since we've seen good *Star Wars* mugs. This will be a very popular series. We think Boba Fett will be really hot." A special shipment in January will be a C-3PO mug, vacuum metalized in a shiny metal gold. "He's not hand painted or glazed in a kiln. As a mug, it's functional and yet display-able."

Applause is planning expansions to their lines, with the first to appear in April of 1996. "We'll be adding to the figurines, but keeping them compatible with the display base. More figural mugs and vinyl dolls are also on the way. "In the summer or fall of next year, a line of *Shadows of the Empire* products will premiere. "We're planning two introductory lines per year, through 1997," says Bruderer. "Each time we will have new, innovative items, which will appeal to collectors."

Look for the Applause lines in gift stores or comic stores, or call 800 777-6990 to find a store near you that is selling the *Star Wars Classic Collectors Series*.

THE JEDI LIBRARY: Books

Young Jedi Knights: The Lost Ones

Jacen and Jaina are back in trouble again in **Young Jedi Knights #3—The Lost Ones**, the latest Berkley Boulevard book from Kevin Anderson and Rebbecca Moesta. Due out at the start of November, the novel finds the twins reunited with their old friend from Coruscant, a street wise orphan. But when Zekk sees his friends growing up, the little lost boy will do anything to stop his jealousy and shame... even if he has to ally himself with a teacher who plans to bring him to the dark side of the Force! If you haven't checked out the **Young Jedi** series, you're missing out. And fans of Dave Dorman art should be aware that it's his dynamic covers which have been wrapping these new books!

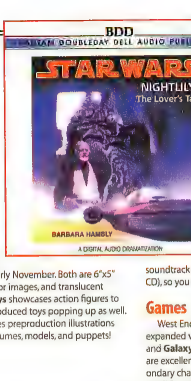
On a related note, younger brother Anakin Solo continues his adventures in **Jr. Jedi Knights #2—Lyric's World**, written by Nancy Richardson from a plot outline by Kevin Anderson. It's due out early December.

FOR THE LAIR OF THE GALAXY'S MOST NOTORIOUS CRIMINAL...
TWELVE STORIES FROM TODAY'S MASTERS OF SCIENCE FICTION
STAR WARS
TALES FROM JABBA'S PALACE
EDITED BY
K J. ANDERSON

Tales From Jabba's Palace

Things come in threes in the *Star Wars* universe, so second in the paperback anthology trilogy is **Tales From Jabba's Palace**, edited by Kevin Anderson. Nineteen stories by an array of science fiction writers tell the origin of Bib Fortuna, the hilari-

ous story of Gartogg the Gamorrean Guard (my favorite in this collection), the secrets of torture droid EV-9D9, the religious practices of the Weequay, the mission of Mara Jade to kill Luke Skywalker (by Tim Zahn), and, finally... the full story of how Boba Fett escaped from the Sarlacc! Look for **Jabba's Palace** to awaken in early December.



Star Wars Postcard Books

Chronicle Books, whose glossy collectibles books **Star Wars: From Concept To Screen To Collectible** and **From Star Wars To Indiana Jones: The Best of the Lucasfilm Archives** are treasures any fan should own, has two new books due out in early November. Both are 6"x5" postcard books, with 30 glossy full-color images, and translucent "techie" covers. **Star Wars: Vintage Toys** showcases action figures to model kits and more, with some unproduced toys popping up as well. **Star Wars: Behind The Scenes** features preproduction illustrations and paintings, storyboards, props, costumes, models, and puppets!

Comics

X-Wing: Rogue Squadron

A new creative team takes over **X-Wing: Rogue Squadron** series for its second story arc. In much the same manner as its **Next Men** series, Dark Horse is renumbering each four-part story arc, beginning with a new #1 on the cover, but continuing the consecutive numbering in the indicia. This series, sub-titled "The Phantom Affair," is once again plotted by Mike Stackpole, the author of the upcoming quartet of **X-Wing** novels from Bantam. This time, he's joined by the Eisner-award-winning team of writer Darko Macan and artist Edvin Biukovic (**Grendel Tales: Devils and Death**). Wedge Antilles and his crew must wage a battle against propaganda, as the Anti-Endor Association (AEA) spreads word through the galaxy that the Battle of Endor against the second Death Star was never fought! Strap yourself in for "The Phantom Affair" to start in mid November.

Boba Fett: Bounty On Bar-Kooda

Fans have been buzzing about it for months, the master of bounty hunters finally has his own special in early December. Written by **Judge Dredd** co-creator John Wagner, with art by **Dark Empire's** Cam Kennedy, the 48-page **Boba Fett: Bounty On Bar-Kooda** finds the hunter hired by Gorga the Hutt to track down space pirate Bar-Kooda. Along the way he picks up a sidekick in the hapless magician "The Magnificent Magwit." A second special is in the works for 1996, but for Fett fans who can't get enough, remember to look for my four-part Boba Fett comic story in Topps' **Star Wars Galaxy** #5-8.

Audio

Second in Bantam Audio's full-cast audio drama short stories is **Nightlily: The Lover's Tale** (pictured at left), due out early December. First seen in the **Tales From The Mos Eisley Cantina** anthology, the original story was written by novelist Barbara Hambly. In it, sleazy Mos Eisley tax assessor, Feltipern Trevagg, makes plans to seduce the beautiful Nightlily. What he doesn't realize is that he too may be the object of a hunt. Remember that this is a full-cast audio drama, with about twenty actors, sound effects, and a musical soundtrack created just for this story! Check it out soon (on tape *and* CD), so you can hear the rest of the story.

Games

West End also has several second edition updates for Fall, including expanded versions of their wonderful **Galaxy Guide 1: A New Hope** and **Galaxy Guide 5: Return of the Jedi**, both out mid-October. These are excellent reference guides for non-gamers as well, with many secondary characters fleshed out. In mid-November, **Classic Adventures 2** will feature second edition revisions for previously released single modules **Graveyard of Alderaan** and **Domain Of Evil!**

Next Month

Hope you enjoyed this month's column and will be with us each and every month. Coming up next month will be a special company profile of Illusive Concepts, with a look at their upcoming life-sized models and maquettes. Plus, more exclusives on the galaxy far, far away. See you in the future... *Star Wars Forever!*

Corrections

Due to schedule shuffling, several publishing projects we announced in the last two columns have been delayed or rescheduled. The three "**Art Of**" hardcover reiterasses (Ballantine) have been taken off the schedule, while the **A New Hope: Lift-The-Flap** book (Random House) has been moved to late December. Rescheduled for next year is Random House's **Step into Reading** line, while Time-Warner Audio's two **Fairy Tales** books **Lovable Aliens 1, 2, 3,** and **Lovable Aliens to Z** have been taken off the schedule.

Besides his various ***Star Wars*** *projects, Andy Mangels now reports on Hollywood for* ***FAN*** *magazine (see page 64), and was writer of the successful* ***Bloodwulf*** *mini-series for Image.*

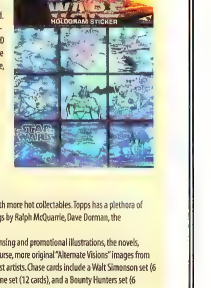
BOOKS, COMICS, and GAMES: UPCOMING RELEASES

TITLE	Team	Company	Date
Heir To The Empire #2	Mike Baron/Olivier Vatine/Fred Blanchard	DH	Nov 7
X-Wing: RS:The Phantom Affair #1	Stackpole/Darko Macan/Edvin Biukovic	DH	Nov 14
Tales Of The Jedi: The Sith War #4	Kevin Anderson/Carrasco, Jr./Ensign	DH	Nov 21
Empire's End #2	Tom Veitch/Jim Baikie	DH	Nov 28
Droids: Season Of Revolt #2	Ian Strnad/Bill Hughes/Keith Williams	DH	Nov 28
Classic Movie Adaptation Trade Paperbacks		DH	Nov 21
Classic Movie Adaptation Boxed Set		DH	Nov 21
Young Jedi Knights #3—The Lost Ones	Kevin Anderson & Rebbecca Moesta	BK	Nov 1
The Crystal Star PB (reprint)	Vonda McIntyre	BAN	Nov 6
The Illustrated Star Wars Universe	Kevin Anderson/Ralph McQuarrie	BAN	Nov 6
Vintage Toys Postcard Book #1		CHR	Nov early
Behind The Scenes Postcard Book #2		CHR	Nov early
Classic Adventures 2: Graveyard & Domain (2nd Ed)		WEG	Nov mid

WHO'S SCRUFFY LOOKIN?": THE MERF HERDER'S PEN

IT'S A HOLOGRAM...

It was good enough for Princess Leia, it's good enough for you. No, not braided hair buns...holograms! A.H. Prismatic has been releasing a too-cool line of *Star Wars* hologram items. A three-dimensional giant sized Darth Vader hologram moves and threatens you with his lightsaber; while the Falcon and two TIE Fighters battle it out on a solo hologram or on an acrylic mounted stand. Four postcards are laser-etched holograms, as well as sticker sets, keyrings, pencil tins, magnets, square pins, bookmarks, and doorknob hangers. Most of the lasergrams feature spaceships, although Vader is featured on several, and Threepio and Artoo pop up in 3-D on mousepad products. A.H. Prismatic's newest release is a 3-D watch with a holographic image of Darth Vader, priced at an affordable $25-30. More holo fun is on the way. Check out mail stores for the best selection of the holographic *Star Wars* items of your choice, or order them through the Fan Club at 1-800-TRUE-FAN.



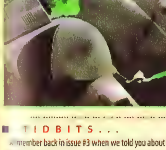
CASTING DARK SHADOWS...

Next year's *Star Wars* multi-media event almost took a dark trip to the shadows. For a few days in July, the title of the event was changed from *Star Wars: Shadows of the Empire* to *Star Wars: Shadows of the Dark Side*. Quicker than Lando, Lucasfilm execs changed their minds about the second—redundant—title, and the former title was restored. Besides the **Shadows** book by Steve Perry next May (which takes place between *Empire* and *Jedi*), expect a comic line, toys, and model kits, art prints, and video games. And for fans of that wascally bounty hunter, yes, Boba Fett does play a significant role!

TOPPS IN THE FIELD...

As if there wasn't enough cool *Star Wars* merchanaise to clean out your pocketbook, one of the original licensors is due out with more hot collectables. Topps has a plethora of new card sets planned for the next eight months. First up is **Star Wars MasterVisions** (Oct), a 32 gfant-card set of 6x9" paintings by Ralph McQuarrie, Dave Dorman, the Hildebrandt Brothers, Boris Vallejo, Ken Steacy, Drew Struzan, Hugh Fleming, Michael Whelan, and other notables.

Then get ready for **Star Wars Galaxy Three** (Nov), a 90-card set featuring theme-driven subsets for artist Drew Struzan, licensing and promotional illustrations, the novels, newspaper artwork, a Joseph Campbell section ("From Camelot to Tatooine"), an **Empire Strikes Back** Anniversary tribute, and, of course, more original "Alternate Visions" images from the comic field's hottest artists. Chase cards include a Walt Simonson set (6 cards), a LucasArts game set (12 cards), and a Bounty Hunters set (6 Cinatone cards by Image artists).



The trilogy wouldn't be complete without **Return Of The Jedi Widevision** (Dec), a 144-card long-set of scenes taken directly from the film stock for the hit sequel, with more McQuarrie chase cards. Next spring (March '96) brings a Chromium **Topps Finest** set, which is tentatively going to be a 90-card set of character/alien cards written by myself and painted by ten of the hottest artists in the comic field. And finally (for this round), the Hildebrandt Brothers will be lending their brush skills to paint an entire **Shadows Of The Empire** (July '96) card set!

TIDBITS...

Remember back in issue #3 when we told you about the Darth Vader cameo in *Indian In The Cupboard*? Well, now the truth behind the mask can be told: It was not David Prowse under the black capes, but actor Tom Bewley. No word on whether Bewley was the Vader in the Energizer commercial or not.

Disappointed that the THX video rereleases weren't letterboxed? Wait until sometime in October, when the trilogy set will be released for $10 over the pan-and-scan set.

In Londge, the company that released the *Star Wars and Empire radio* shows on tape and CD has cool plans in the making. They're working with Lucasfilm and author Brian Daley to complete the trilogy with a multiple-hour full-cast audio drama of *Return of the Jedi*!

And a *Star Wars* convention is in the planning stages for DisneyWorld in 1997. Meanwhile, the Mousekaland will be hosting their first science fiction convention in Spring of 1996.

(Di... Warner; RM=Ballantine; BK=Berkley; LB=Little Brown; RH=Random House; WEG=West End Games)

TITLE	Team	Company	Date
...Adventure Journal #8	Peter Schweighofer (ed.)	WEG	Nov mid.
...Guards & Mos Eisley Cantina Miniatures		WEG	Nov mid.
...unty On Bar-Kooda	John Wagner/Cam Kennedy	DH	Dec 5
...mpire #3	Mike Baron/Olivier Vatine/Fred Blanchard	DH	Dec 5
...he Phantom Affair #2	Stackpole/Darko Macan/Edvin Biukovic	DH	Dec 12
...ales Of The Jedi: The Sith War #5	Kevin Anderson/Carrasco, Jr./Ensign	DH	Dec 19
...ook #3: Escape To Hoth Trade Paperbacks		DH	Dec 19
...orlds Of Renoir #6	Ian Strnad/Bill Hughes/Keith Williams	DH	Dec 26
...Mind's Eye #1	Terry Austin/Chris Sprouse	DH	Dec 26
...ns #2—Lyric's World	Nancy Richardson	BK	Dec 4
...Nightlily The Lover's Tale	Barbara Hambly/Andy Mangels	8M Audio	Dec 4
...ba's Palace	Kevin Anderson (ed.)	8M	Dec 4
...ter Magazine #28	Dan Madsen (ed.)	FC	Dec 22

As Busy As He Wants To Be

An Interview With Golden Scribe Fabian Nicieza

BY BENN RAY

Fabian Nicieza isn't your everyday name. Of course, Fabian Nicieza isn't your everyday talent. He made his name a household fixture with comic fans everywhere for his blaringly popular writing of the blaringly popular **X-Men** series. And then he did something odd: He left the series.

Of course, after living with a name like Fabian Nicieza all your life, it must seem as familiar as O.J. Simpson. According to Fabian, "I was born in Argentina, which is a documented fact in many, many interviews. I came to this country when I was about 3 1/2 or 4 years old. So, I've been here since the mid 60's. The name is not that hard except for Americans it seems. If we weren't all so provincial in this great land of ours, we would understand that there's a whole world of people out there with all kinds of names, and mine is just one of them."

So why, after making a name for himself with his work with mutants, would Fabian walk away from one of the best selling comics of all time? "The reason for me leaving **X-Men**, again, has been stated. When I state something in print, that's generally the words of truth from my perspective. The reason I left is because I wasn't enjoying it. It wasn't good work, it was never going to be good work. The operating systems in place in the X-Offices were not going to become conducive to me doing good work. I therefore decided that the money wasn't worth it, so I quit. Simple as that."

Now, the man who, as of August 11, had been a staff employee at Marvel for 10 years is now a freelancer, a loose cannon, a liberated bard of poetic prose able to script, play ball, or dance for any company he so desires. He recently submitted a limited series proposal to Dark Horse that "they rejected because they said it wasn't right for their marketplace or something absurd like that." But does this bother Fabian? "My attitude is 'fine if you don't want to do it, you're stupid. Fine with me. If you don't feel like doing a project with me, I've got no problem with that. That's your own stupidity showing through.' My name has been on fifty million comics sold in the last eight years, so I've got no problem with [a company] not wanting to have something from me. It's a location of great comfort that I'm in right now."

What about DC? I could see Fabian's sure-fire pen revitalizing a slumping DC title and making it a hit. "I've had a couple of DC editors offer me work and I was appreciative of the offers, but I wasn't thrilled with the characters being offered to me, so I turned them down."

And what were those offered characters you might wonder? "That's not important. I didn't feel comfortable with the characters they were offering me. I don't have to work for quite a while if I don't want to because I've done very well for myself the last several years. I'm going to do things that interest me. Sometimes it'll be because it might be a good paycheck. Other times it's going be just because I really, really want to write that character or that book or that limited series or I really want to work with the artist involved or what have you."

OK, so we know what Fabian's not going to do, sort of, but what does the man I like to call a hot commodity have lined up? "Currently coming out this fall, it's only Marvel oriented material. But I have a feeling in '96 that'll probably change."

Meanwhile, get ready because as Fabian warns, "September, October, November, and December are 'Fabian's Back' months. Fabian is no longer just writing one thing a month anymore, he's writing several things a month and they're all quite a bit better than anything that Fabian has supposedly written in a few

...here it is, in his own words, what Fabian Nicieza has on his ... full slate for the rest of '95.

THE TWO-GUN KID

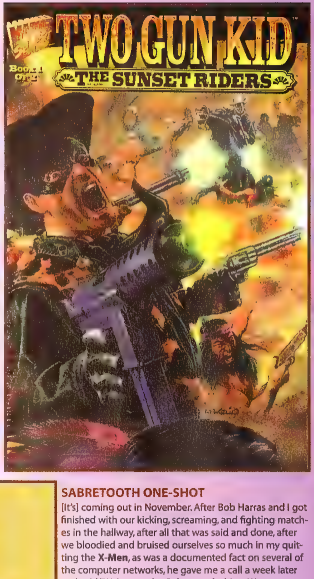
I wanted to tell a story about what this guy's life would've been like after having gone back in time. How do you go back a hundred years knowing what you know now? Having seen airplanes, television, cars, and telephones, how do you go back in time where you can die from an infection? Where the mortality rate for children was so high because of disease? He's seen the face of the future, he's gone back in time, and he brought some hardware with him.

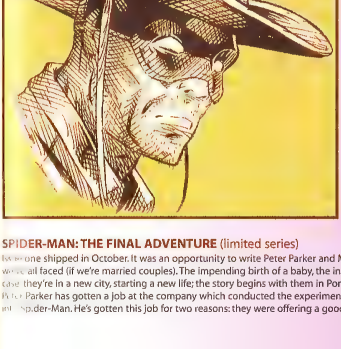
It's the kind of book that industry people will look at because it's something a little different, and it's certainly an entertaining story when your main character pulls out Uzis on page 14 after a big chase scene.

Four different characters narrate each chapter, culminating with Two-Gun Kid narrating the last chapter himself. And as I was doing it, I realized I'm barely scratching the surface of all these people.

So, I ... Lord, let this thing sell thirty thousand copies so ... maybe, just maybe Marvel will do the sequel because I've got the story in my mind all set, and there is so much potential for this character outside of comics.... Let me put it this way, If you could squeeze out one cup of brain juice from most of the people working out on the west coast for Marvel, maybe they would take a look at this and say "Holy Toledo, this makes a great TV movie of the week," or "This would make a great TV series because the characters have that kind of strength to them."

It's a great idea: A western character with modern weaponry, living on borrowed time. Do I expect anybody from Marvel Films to be smart enough to look at it and say "Wow, we can adapt this into a screenplay and it really flies?" No, I don't. They're too busy trying to make a hundred million dollar movie... like that's ever going to happen.





SABRETOOTH ONE-SHOT

[It's] coming out in November. After Bob Harras and I got finished with our kicking, screaming, and fighting matches in the hallway, after all that was said and done, after we bloodied and bruised ourselves so much in my quitting the **X-Men**, as was a documented fact on several of the computer networks, he gave me a call a week later and said "We've got the **Sabretooth** thing. We want to end the storyline and you began it. Would you like to end it?" I said, "If we can come up with the way to do it that works, yeah, if we can't then get someone else to do it."

It ends what we began with Sabretooth, Xavier and the X-Men were going to try to find a way to rehabilitate the psychotic lunatic because they thought he wanted to be rehabilitated. As we go along, we learn that either Sabretooth never really wanted to be rehabilitated, or he's not capable of being rehabilitated.

When you're done reading page forty-eight of this book, you'll be pretty much certain that he's not rehabilitated, that's for sure. He's going to be a little too much of a bloody pulp to be rehabilitated at this point.

Gary Frank's art is great. It's another roller coaster. It's a non-stop hunt from start to finish, but it's the X-Men doing the hunting.

SPIDER-MAN: THE FINAL ADVENTURE (limited series)

Issue one shipped in October. It was an opportunity to write Peter Parker and Mary Jane as a married couple facing the same things that we all faced (if we're married couples). The impending birth of a baby, the indecision about being a parent. In Peter and Mary Jane's case they're in a new city, starting a new life; the story begins with them in Portland.

Peter Parker has gotten a job at the company which conducted the experiment that originally irradiated the spider which turned him into Spider-Man. He's gotten this job for two reasons: they were offering a good staff position and he wants to find out as much about

himself as he possibly can. He wants to prepare in case anything happens to his child.
The child is not going to be born deformed or anything like that. It won't be coming out with six arms or anything, but what happens when the kid is 13, 15, or 18? He wants to be prepared.
Things happen which force him to put on the Spider-Man costume again, much to Mary Jane's frustration, much to his own frustration. The idea is that this is his final adventure as Spider-Man. He will be giving up the costume at the end, and who he ends up giving it to and how that all culminates is rather interesting.
Listen, if you love what they're doing in the regular books, you're going to really enjoy this because it's Peter Parker and Mary Jane and Spider-Man. If you hate what they're doing, you're going to love this because it's Peter Parker and Mary Jane and Spider-Man and an adventure and problems and everything that you love about the character.

MIGHTY MORPHIN POWER RANGERS

Marvel did two **Power Ranger** books in September or October. My brother edited them, which is one reason that I was kind of forced into doing it, because he knows certain truths about me that I don't want revealed.
Just to show you how happy I am in life, I'm actually having a good time doing these stories because it's a totally different way of writing.
They fight, they turn into the Rangers, they wop together into their big toy thing, then they fight the big monster thing, and then it's over. It's been a fun writing exercise to come up with the hooks and the ways to go about finding the plugs to put in.
They're fighting an internet monster that is creating havoc all over the world. They end up beating the internet monster by getting all the kids across the world to hang up their modems at the same time.

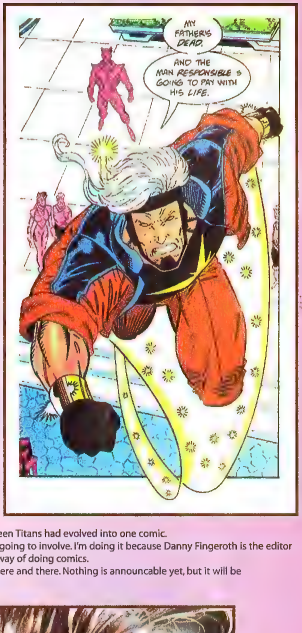
CAPTAIN MARVEL

We're not pulling any punches about the fact that we know that we've done a million **Captain Marvel** books. The first issue cover says "He's back again?" He's looking at the reader and he says "Deal with it."
Elysius, who was Captain Marvel's lover, gave birth to this baby long after Mar-vell died. They decided to genetically accelerate the baby because they feared that any son of Mar-vell would have too many enemies coming after him. Suddenly this several month old child is now 19 years old.
He has implanted memories. He's been given copies of his father's original Nega-bands and told "You are the son of the one of the greatest warriors the universe has ever known. Get ready, probably a lot of people are going to want to kick your ass." This kid is not the greatest anything.
If he's good at anything, it's probably boozing it up and hanging out with the women. He's a good-looking kid, he's got really good hair, he's got the best butt in comics; he's good at one thing, and that's having fun.
There's a lot of humor in [the book], there's a lot of teen angst as it were, but it's not hitting people over the head.
The art is by Eduardo Benes, who's one of the guys working out of the Brazilian studios [that] also produced Mike Deodato and Roger Cruz. The pencils were just fantastic. He's doing Jim Lee a hell of a lot better than Jim Lee's been doing lately. He did better than good Jim, he did great Jim.
The first arc is about him assuming the mantle of Captain Marvel. Everyone calls him that, but he doesn't want to be called that. By the end of the fourth issue, he takes the name on because he assumes the responsibility.
He gets set up in the first issue, 2,000 people die because of it, and he gets blamed. It's all a big inter-galactic conspiracy being conducted by the Shi'ar and Kree empires.
Then we go to Earth and have an issue with Rick Jones (who's Captain Marvel's original partner). Rick Jones now has a talk show. He gets Genis (that's Marvel's real name, G-E-N-I-S, and yes we do have a joke in the second

issue about how to pronounce it) on TV and basically sandbags him. He's got to get better ratings than *Rickl* and *Oprah*, so he's got to do what he can.

Issue #3 involves Erik the Red and X-treme. X-treme is a character I created for the X-Books and Erik the Red hasn't appeared in comics for quite a long time. [This] issue will reveal certain things about [X-treme] that a lot of readers have been asking for the last couple years. So, if any X-Readers want to find out some truths about this guy, buy **Captain Marvel** #3.

In issue #4 we find out who is behind all of this and what kind of a tie he has to Genis.



SPIDER-MAN UNLIMITED

I'm doing **Spider-Man Unlimited** in December. It's a Black Cat and Spider-Man story, and the hook is that the Black Cat, Felicia Hardy, had a romantic relationship with Peter Parker. Peter Parker is no longer in the Spider-Man suit, it's Ben Reilly. He's a little uncomfortable with the fact that this woman has seen him naked, but he's never had that same luxury.

It's like when women find it disconcerting when guys talk to their breasts. This woman can talk to his crotch and he finds it a little disconcerting because of the relationship between the original characters.

It used to be that the Black Cat was hot for Spider-Man but didn't care about Peter Parker. This time she's interested in the guy behind the mask because he's a mystery to her now. What you've got here is this incredible babe right in front of you with white hair and black spandex and you're thinking to yourself "Oh my God, what am I going to do with this one?"

Retailers take note: *Serious nookie potential in this book!*

99¢ X-MEN

I'm also doing some of the 99¢ **X-Men** comics. They're retelling the stories with slightly different perspectives. I'm doing issues #3 (the Bob story) and #4 (the introduction of the Brotherhood of Evil Mutants with Quicksilver and the Scarlet Witch).

OTHER STUFF

I gave Byron Preiss Visuals permission to announce my name to be doing one of their on-line comics. It's the group book called **The 6**, it's a fun combination of several genres of superteam books. For example, it's like if the Justice Society, the Justice League, and the Teen Titans had evolved into one comic.

They showed me a little bit about what the on-line parameters are going to involve. I'm doing it because Danny Fingeroth is the editor and he's been a friend for a long time and I want to learn this new way of doing comics.

I've talked to a couple other companies about doing a few things here and there. Nothing is announcable yet, but it will be pretty soon. ■

THE SEA CHANGE

BY NEIL GAIMAN

Now is a good time to write this down,
now with the rattle of the pebbles raked by the waves,
and the slanting rain cold, cold pattering and spattering
the tin roof, until I can barely hear myself think,
and over it all the wind's low howl. Believe me,
I could crawl down to the black waves now,
but that would be foolish, under the dark cloud.

"Now hear us as we cry to Thee
For those in peril on the sea."

The old hymn hovers on my lips, unbidden,
perhaps I am singing aloud. I cannot tell.
I am not old, but when I wake I am wracked with pain,
an old sea wreck. Look at my hands.
Broken by the waves and the sea: and twisted,
they look like something I'd find on the beach, after a storm.
I hold my pen like an old man.

My father called a sea like this 'a widow-maker'
my mother said the sea was always a widow-maker,
even when it was grey and smooth as sky. And she was right.
My father drowned in fine weather.
Sometimes I wonder if his bones have ever washed ashore,
or if I'd know them if they had
twisted and sea-smoothed as they would be.

I was a lad of seventeen, cocky as any a young man
who thinks he can make the sea his mistress
and I had promised my mother I'd not go to sea.
She'd prenticed me to a stationer, and my days were spent
with reams and quires; but when she died I took her savings
bought myself a small boat. I took my father's dusty nets and lobster-pots,
raised a three-man crew, all older than I was,
and left the ink-pots and the nibs for ever.

There were good months and bad.
Cold, cold, the sea was bitter and brine, the nets cut my hands,
the lines were tricksy, dangerous things; still,
I'd not have given it up for the world. Not then.
The salt scent of my world made me sure I'd live for ever.
Scudding over the waves in a fine breeze,
The sun behind me, faster than a dozen horses across the white wave-tops,
that was living indeed.

The sea had moods. You learned that fast.
The day I write of now, she was shifty, evil-humoured,
the wind coming now and now from all four corners of the compass,
the waves all choppy. I could not get the measure of her.
We were all out of sight of land when I saw a hand,
saw something, reaching from the grey sea.
Remembering my father, I ran to the prow, and called aloud.

No answer but the lonely wail of gulls.
And the air was filled with a whirr of white wings, and then
the swing of the wooden boom, which struck me at the base of the skull:
I remember the slow way the cold sea came toward me,
enveloped me, swallowed me, took me for its own.

I tasted salt. We are made of sea-water and bone:
that's what the stationer told me, when I was a boy.
It has occurred to me since that waters break to herald every birth,
and I am certain that those waters must taste salt—
remembering, perhaps, my own birth.
The world beneath the sea was blur. Cold, cold, cold...

I do not believe I truly saw her. I can not believe.
A dream, or madness, the lack of air,
the blow upon the head: that's all she was.
But when in dreams I see her, as I do, I never doubt her.
Old as the sea she was, and young as a new-formed breaker or swell.

Her goblin eyes had spied me. And I knew she wanted me.
They say the sea-folk have no souls: Perhaps
the sea is one huge soul they breathe and drink and live.
She wanted me. And she would have had me; there could be no doubt.
And yet...

They pulled me from the sea, and pumped my chest
until I vomited rich sea water onto the wave-wet shingle.
Cold, cold, cold I was trembling and shivering and sick.
My hands were broken and my legs were twisted,
as if I had just come up from deep water,
scrimshaw and driftwood are my bones,
carved messages hidden beneath my flesh.

The boat never came back. The crew was never more seen.
I live on the charity of the village:
there, but for the mercy of the sea, they say, go we.
Some years have passed: almost a score.

And whole women view me with pity, or with scorn.
Outside my cottage the wind's howl has become a screaming,
rattling the rain against the tin walls,
crunching the flinty shingle, stone against stone.
"Now hear us as we cry to Thee
For those in peril on the sea."

Believe me, I could go down to the sea tonight,
drag myself down there on my hands and knees.
Give myself to the water and the dark.
And to the girl.
Let her suck the meat from off these tangled bones,
transmute me to something incorruptible and ivory:
to something rich and strange. But that would be foolish.

The voice of the storm is whispering to me.
The voice of the storm is whispering to me.
The voice of the storm is whispering to me.

Text © Neil Gaiman, Photography by Rick Popham, The Sculpture 'Aqua Marie' created by Lisa Snellings 1995.

Once upon a time…Isn't that how all fairy tales begin? Well, this ain't no fairy tale boys, it's THOR, ya'-know the God of Thunder and he's back!! All new, all different thanks to writer Warren Ellis and artist Mike Deodato. Not since the days of Walt Simonson has there been this much buzz about the blond Avenger. Recently, FAN's Jeff Dillon, had a chance to ask a few questions to the guys behind the...

THOR and Lightning

An interview with Warren Ellis and Mike Deodato

by Jeff Dillon

Art by Mike Deodato Jr. Colored by Jeff Dillon

Mike Deodato Jr.

FAN: In taking on Thor, you're following in some big footsteps (Jack Kirby, Gil Kane, John Buscema, Walt Simonson). Is there any pressure?

Mike Deodato, Jr.: You bet I'm following in some big footsteps! All the artists you mentioned have a big influence on what I'm doing on **Thor**. For me, they're all masters. I don't know if I'll ever come close to what they did, but I'm definitely going to try! As far as pressure goes, the only pressure I'm really feeling right now is my agent's hands around my neck, yelling, "FASTER! FASTER!"

How is it working with Warren Ellis?
Working with Warren Ellis is great. It feels like doing a movie. He's a great storyteller.

HERE, SON. NO SWEARING OR MUSICAL CONTEST OF PLEASURE CAN BE HAD BY REGARD THE PRETTIEST KEALS TOO.
WHEE! THEN, O THOR, I CREDIT AS I PLEDGED IN MY LETA THAT I SHOULD NOT HAVE STUMBLED AT THE GREATEST FALLURE.
YOU
CAESAR HAIL AND FARE THEE WELL
THOR

How about Thor's new costume, black leather, chains, what's going on, a little S&M for ol'goldilocks? But seriously folks, tell us about the visual changes we'll see on Thor?
I've always seen Thor much more as a savage warrior than a god. That's why I made him bigger (he's still frail 'cause he's dying, but you'll see him big in a very near future) and wilder. His hair is long and curly, he's got spikes on his black leather costume, Mjolnir now has a heavy chain to really kick ass when Thor's in a fight. In other words: From now on, never, I mean NEVER, mess with Thunder-boy or make him mad!

Where's Sif? What does she think about all this?
We've not discussed the details so far but Sif should be back some time in the near future. Believe me, I can hardly wait to give that babe her sexiest look so far!

Since your giving Thor a new look will anyone else be getting the Deodato Makeover?
Odin and the Enchantress have new looks already. My plans for the future: 1) A gold wig for Charles Xavier; 2) Clip off Sabretooth's nails; 3) Perm Wolverine's hair.

Can we expect any special guest stars? Old enemies? New enemies?
Sure, you can expect lotsa guest stars and old enemies in the book! Y'know, I'd love to do a story with the Avengers beating the crap outta the X-Men, but for some reason Scott Lobdell was not very fond of the idea...Now, seriously, we had breakfast with Scott in San Diego Comic Con and he suggested the return of the Wrecking Crew, real mean-looking and updated for the 90's. I like the idea a lot!

And now something completely different: lots of hot-shot artists make a name for themselves on small titles, giving them a little attention, then move on for various reasons: money, fame, etc... How does your popularity effect the titles you work on (i.e. Thor, The Avengers, Glory and so on)?
Gee, that's a tough one. I think some artists are lucky enough to work on a small title (or a title fans are not paying attention to for whatever reason) and bring a new life to it , strong enough to recover its lost magic. To a certain extent, I guess that's what happened to **Wonder Woman**. But I had to move on, to keep growing. I really hope I manage to infuse Thor, Glory, The Avengers — everything I get the chance to work on — with that very special magic that makes a fan's life happier when he finishes reading a comic.

Lots of fans are disappointed when their favorite artist leaves their favorite comic - How long do you want to stay on Thor? A long time? A really long time? Forever?
I know what fans feel when an artist leaves their favorite comic. That happens to me a lot (I still suffer when my favorite titles change creative teams!), but I guess that's a fact of life we simply have to cope with. I plan to stay on **Thor** for quite a while, but only time will tell...

Tell us a little about your studio? Who works there? What are they working on? Tell 'em I said hi.
Today I count on the help of four great artists: Jose Augusto (Background inks); Emir Ribeiro (inks); Ed Benes (pencil finisher) and Carlos Mota (pencil finisher). I usually do the breakdowns. The studio is currently working on **Glory**, and should start on the final part of the **Avengers Crossing** real soon. They're saying "Hi" to you and all the fans out there.

With you in Brazil, speaking Portuguese, are their any communication problems? Will we ever see Thor dancing topless in Rio for the Carnival? Maybe Sif?
My agents handle all the communication lines (phone, fax, etc.) and everything has been as smooth as it can be so far. Well, it'd be fun to see Thor dancing topless in Rio, but I betcha fans would much rather see Sif instead!

Anything else you'd like to say?
It's always nice to have a chance to reach fans. After all, they are the reason why we do everything we do in the comic business. It was so nice to be close to them in San Diego Comic Con, see their faces, talk to them and listen to their words, hear their pleas, and do sketches for them. It's neat to realize how far and wide your work can reach, how many and different lives it touches. When you stop to think of it, the first word that comes to your mind is "Amazing!" ■

Warren Ellis

GOOD.
WHAT?
YOU HOLD HIM WITH DIFFERENTIAL TENDERNESS AND WISDOM.
YOU HOLD SAD THINGS IN HIM. WHEN SHE DIED, KING THOR, I SAW A CHILD LOST. YOU'VE BEEN HOLDING FOR HIM WHEN HE NEEDED IT MOST. I HAVE BEEN PROUD OF THE STRENGTH OF THOR TO A PORTAL, AND HARDOLL, TO A MOTHER, AND TO A FRIEND. BUT I'M MOST PROUD OF YOU BOTH TOGETHER.
OH--PARDON. JUST RETURNING YOU, I WAS ON A BOOK SIGNING CIRCUIT. I'VE BEEN AWAY FOR--
SHH. SHE'S JUST GOT HER SON BACK. SYMMONDS

FAN: Tell us about the new improved, super deluxe Thor?
I don't know, they came to me to do Thor I think because they recognized a need for violent change, otherwise I don't think they would have come within twenty miles of me. What I've planned for Thor in the next four issues is fairly simple. I mean to me, Thor is one of those comics that has remained the same for thirty years.

You're right, there's been very little change...
Since Jack Kirby grandeur. And I'm sure as much as anyone, that everyone respects the legacy of Jack Kirby. I wouldn't think he would be wildly pleased to find the comic the same as it was when he started it. If nothing else, Kirby was for change. So what I wanted to do is move the damn thing forward, rather then looking at another four months of: Thor's on the outs with dad. Thor doesn't have a girlfriend. Thor gets hit and his hat doesn't fall off. I really didn't need another four issues of that. To my mind the only person since the Lee/ Kirby days who's really done something with the character is Walt Simonson.

Yeah.
He's right on Thor, which is probably knocking on ten years ago now.

He did some funny things... we don't think we want to see the Thunder Frog again...
(laughter) I don't think we need to see the frog again. I was

thinking more of his earlier run where he managed to tie the whole thing back into Norse mythology.

Are you planning to do that? Are you going to bring some of that "magic" back?
I'm trying to bring the Norse feel back, yeah. The storyline of the four issues is entirely based around something from norse mythology. I wanted to get that feel again, I mean Norse mythology really is the feel of the part of the world where it came from. It's dark, and it's wet, and it's miserable.....

You've dealt with the darker side of the Marvel universe. Are we going to see the darker side of Thor?
We're not doing **Ruins**, if that's what you mean. They certainly are going to have a very different feel. For the early part of the run at least, very sinister, overcast feel. Lots of heavy weather.

What are you going to do with the supporting cast?
We're doing something to Beta Ray Bill. Remember him?

Absolutely. Walt Simonson's Horse Headed Thor.
[Laughter] Won't be seeing him again for a while. No disrespect to Walt Simonson, but another of my problems with Thor is that it got to the point (where) there's an awful lot of Thors running around.

So, you're going to narrow it down?
I'm kind of pairing it back.

Oh, just two.
Yeah, that's important because Thor is not going back to Asgard.

He's going to stay here?
That is my plan, I'm tieing off that thirty-year-old plotline.

Will that tie into the Avengers and other things?
Yes, it will. After I've left, it will tie over, because as I leave the book Thor will be living in the Avengers mansion again. He claims Avengers' reserve privileges.

KNOCK KNOCK, ODIN-FATHER! IT'S ME, THOR!
YOU HAVE BEEN FOOLED! THAT'S NOT REALLY THOR!
I'M REAL! I'M THE REAL THOR! I'VE COME BACK TO YOU!
SO YOU SAY!
BUT I'M NOT FOOLED!
I'M THE REAL THOR!
I'M THE REAL THOR!
I'M THE REAL THOR

Otaku: The Next Generation

by
Michael Lindsay

Perhaps the most notorious people in fandom have been the followers of *Star Trek* or the "Trekkies." Just as the appeal of *Star Trek* made its way into the mainstream with the success of the original series, *The Next Generation*, *Deep Space Nine*, and *Voyager*, the long-time Trekkie can now hold his head high in an "I-was-into-that-years-ago" stance in the face of the newcomers. There is another group of sci-fi fans, however, who are following a very similar path. This is the group of die-hard anime fans: the *Otaku*.

The similarities between the true Trekkies and Otaku are many. First, both types of fans can be extreme—as Trekkies frequently need to know all of the techno-babble of the various series, many Otaku need liner notes of every last episode of the main anime titles. This fanaticism is practically an addiction, attracting Trekkies to anything carrying a *Star Trek* logo and Otaku to anything that even resembles anime. Both groups of fans have their own conventions and both can be found costume playing, dressing up as their favorite characters. In essence, they are the quintessential sci-fi types. While no one can match the amount of *Star Trek* stuff on the net, Otaku are wired big time, with several anime groups that exchange everything from high quality graphics to fan-sub scripts (scripts translated lovingly at home by the Otaku).

What's interesting is the connection between the original cult following of *Star Trek* and the current Otaku. After a three-year run that started in the mid-sixties, *Star Trek* was taken off the air and met with a massive viewer campaign to protest its discontinuation. *Star Trek: The Animated* came out for a brief flash, but it was the success of the *Star Trek* movies, and the incessant activities of the Trekkies that got the next *Star Trek* series (*The Next Generation*) on the air and the love of *Star Trek* into the mainstream.

While anime is made up of thousands of different titles, offering a much wider variety of stories and themes than the linked *Star Trek* episodes, there is a common level of quality that has distinguished both anime and *Star Trek* and caused a similar type of loyalty among those who make it to their second and third viewings. In the same way that *Star Trek* has had intelligent writing that gave birth to its strong characters and stories, anime benefits from stories and characters developed for a more mature audience, as opposed to American animation, which has been primarily created for kids. Anime seems to fill the void in America that exists between the elaborate animated world of Disney and the mindless cartoons that fill up most of the hours on Saturday morning. Just as it took a long time for people to recognize how good *Star Trek* was, so too has it taken anime a while to get to its current brink of its mainstream recognition. With *Dragon Ball*, *Sailor Moon*, and *Techno Man* on TV nationwide and current hip anime revivals such as *Speed Racer* on MTV, we may be on the fringe of a new frontier of anime fandom. Stay tuned

Ghost In The Shell

Dark Horse Comics

Masamune Shirow's amazing graphic novel, **Ghost In The Shell**, originally published by Dark Horse in 1995 as an eight issue limited series, tells the story of Major Kusanagi, a beautiful and deadly female model cyborg agent of the security task force SHELL. Full of political intrigue and highly detailed mecha, **Ghost In The Shell** is a science fiction espionage story reminiscent of Ian Flemming's James Bond and Tom Clancy's novels. Shirow also imbues his story with a fresh cynicism toward technology, suggesting that man is slave to machine instead of the other way around. Shirow's inventive layouts go against the common grain of most Manga. There are more panels per page than usual, and the [illegible] simplified [illegible] than on a "50's" sequences [illegible] action sequences [illegible] there, and they are spectacular, but they have a deliberate time and place. The violence is intense, but not gratuitous. The best feature of Shirow's artwork, whether it's in black and white or fully painted color, is the magnificent detail in each [illegible]

The text for **Ghost in the Shell** is presented in two of the most

Picks O' the Month

Anime

[illegible]

Manga

Ghost in the Shell [illegible]
[illegible]
[illegible]

Fist of the North Star: Part II #1

Project A-ko 2
[illegible]

dgeable and respected Americans working in manga, k Schodt and Toren Smith. Their years of experience in g translated material to English reading audiences is readi- vent in the dialogue. In addition, the lettering is provided Orzechowski, who raised lettering to high art during his years lettering **X-Men**, and who now letters **Spawn**. and engrossing read, **Ghost in the Shell** is for anyone who ence fiction, manga, spy stories, and, most of all, good book storytelling. Now is a great time to jump into the ecause the $4 million feature length **Ghost in the Shell**, as d by Mamoru Oshii (*Patlabor*) is coming soon to American theaters from Manga Entertainment. Don't be left out!

— David Bernstein

Robotech: The Perfect Collection

nline

my anime fans, when what specific TV show or original animated video) uced them to the world of *Robotech*, without a would dominate the rs. Yet many don't know imated show's true origin. ech as we know it was lly made up of three ly different Japanese ani- TV shows: *Super* sional Fortress: Macross*, n 1982; *Super Dimensional y: Southern Cross*, broad- n 1984; and *Genesis r: Mospeada*, which aired 3. A group called ny Gold, took out original re-edited, re-wrote and d them into English, then ated the series through- e US in the spring of 1985. ch became more of a r hit among older kids craze similar to *Power* rs. With robots that turned ighters, cars, motorcy- *Robotech* was one of t series to feature trans- ble robots in Japan, indi- causing the development transformable toy craze d all probably remember. son why it was so popu- older sci-fi fans and book readers was e of its mature storyline, eatured intense charac- elopment that some- nished with endings cteristic of American on—their deaths. umerous appearances in e video market, h is finally going to get the respect it deserves. Streamline is now releasing the classic series under the *Robotech:*

The Perfect Collection banner splitting it into the original three parts with each volume or video consisting of two original episodes in a subtitled format followed by the same two episodes, but done in the original broadcast format in dubbed form—all for the regular 20 buck cover price. *Robotech, The Perfect Collection: Macross* is followed by *Southern Cross* and finally with *Mospeada*. The *Macross* series IS what made *Robotech* what it is today, featuring characters such as Rick Hunter, Minmei, Lynn Kyle (Lisa Hayashi in the Japanese Version), Lisa Hayes (Misa Hayase), and Lynn Min May (Lin Min Mei) all involved in a turbulent love triangle in the midst of an alien invasion! What more could sci-fi fans want?! For the first time, fans of this classic show will be able to see the show's original story. In addition, each Japanese episode features some of the more violent or adult footage that obviously had to be cut for the American broadcast. So yes, that infamous scene in which Rick Hunter checks out Min May's bod does indeed exist in the Japanese *Macross* saga! For those who have seen it, *Robotech: The Perfect Collection* is a great way to relive one of the greatest anime TV shows ever made. For those who have not, it's the "perfect" way to introduce oneself to one of the crown jewels of anime.

— Edwin De La Cruz

Project A-ko

CPM Comics

If you missed out on the full-color **Project A-ko** series that CPM Comics has been putting out, then you've been missing out on the best satire of anime around. **Project A-ko 2** is just as excessive and out of control as the last. Try to picture this: A-ko (a super-powered red-headed schoolgirl) is having her summer ruined not just by B-ko, a shapely, blue-haired engineering genius who has made it her life ambition to steal C-ko (A-ko's cute, but reality-impaired best friend), but by B-ko's billionaire father as well, as he tries to capture an alien spaceship-turned shopping mall above their city, along with the entire Earth Defense Force and the Queen Margarita—one of the most powerful and (intentionally) dumbest-looking robots ever. It all spells chaos and mass destruction in this great parody of *Captain Harlock, Macross*, and *Fist of the North Star*, to name a few. As an example, the Hulk-like Mari unleashes the dreaded "Fist of the Flatulent Star" attack against a horde of foreign spies who are thrown into the mix.

It seems like you always catch another detail in this series that spoofs other anime titles. The humor is good in and of itself, but the entire **Project A-ko** series also provides a great overview of many of the things you can expect from anime in general. You can probably still find the first **Project A-ko** graphic novel in most comic book stores and any of the videos at the major video chains.

To make it short but sweet, this is a great way to catch up to speed with essentially the best aspects of the world of anime (which offers a light-hearted view of that has some of the most loyal fans in all of anime).

— Jeff Zitomer

YOU WANNA PLAY GAMES?

Dealers Confirm 1995 Gen Con Biggest Ever

by Steve Fritz

Role playing gamers aren't going to like hearing this: the growth of the Collectible Card Game (CCG) market made this year's Gen Con, held in Milwaukee, the most well-attended ever, TSR VP Tom McLaughlin estimated actual attendance at 27,500. TSR was the primary sponsor of the event.

"Usually, it's pretty calm on the first day," said Carl Schulte, president of Companion Games, the creator of **Galactic Empires**, "but when they opened the doors, the flood of people who came in was just overwhelming."

Schulte had an easy time confirming this, his booth was directly in front of the main entrance to the exhibit area

"The response was tremendous for us," added Josh Hvidos of FPG, who was adjacent to Companion and running demos of the new

Add 2 to your mana pool.
Remove all landwalking abilities from target creature until end of turn.
"The journey finds enchantment in the ruin... And when the mountain in its scars, lies."
—Thomas Campbell, "Pleasures of Hope."

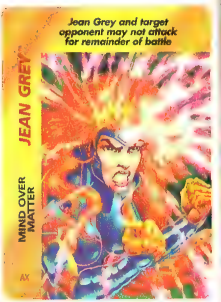
Once, the order of the Ahmet
Fist reached throughout
the Kh'Briann Highlands.
Now, Jarrard alone remains
to uphold their standard

Guardians CCG. "We gave a lot of demonstrations of our new games and people are really interested in new games."

There were several dominant trends in this year's convention.

Older **Magic** cards and sets were going for drastically reduced prices. One dealer was actually selling **Magic Antiquities**, **Arabian Nights**, and **Legends** sets for as little as $175. Collectors were running around with signs on their back saying they were selling *Alpha* and *Beta Magic* cards...CHEAP. Also, it was reported that at the annual auction that certain Moxcards were going as low as $60-$80.

While it's pretty much accepted that a lot of card games won't be around next year, gamers are still more than willing to sample new games. If they liked the game, they'd buy starter decks and expansion packs like no tomor row. Don't be surprised if more and more CCG publishers get behind doing more demos in order to move their cards. Card makers like Wizards of the Coast, Atlas Games, and Playoff Corporation (formerly Cardz Inc.) have all announced demo groups of one form or another.



"It only makes sense," says Playoff VP of Marketing Art Young. "Our first game, **Hyborean Gates**, is a relatively complex game. If we get people to play it though, they end up getting to like the game and playing it more. We know having Boris Vallejo and Julie Bell doing all the art would get people to check us out, but getting them to play the game would make them continue to play it."

While there's still a number of people who play **Magic** and the other established card games, the hot games were the new ones, including **Shadowfist**, **Hyborean Gates**, **Marvel OverPower**, and **Guardians**. In some cases it was the art (**Guardians** and **Gates**), in other cases it was the theme (**OverPower**), and in still other cases it was the teaming of already established game card veterans (**Shadowfist**) that were attracting the attention.

No matter what the state of the market is, there will also be a number of new card games entering into it. Among the ones deal-

ers should keep their eyes on, at least if fan reaction was any indication, were **Last Unicorn's Heresy**, WildStorm Studio's **WildStorms**, and Topps' **Killer Instinct**.

If you noticed that a number of the new entries were from non-RPG related companies, you are quite correct. Many old time members of the gaming community are up in arms over this and acting as if the barbarians were storming the gates. It kind of reminds me of old time comic fans who were screaming about the speculators who moved in a few years ago. Whether this will have any impact as far as sales are concerned is yet to be determined. Still, I couldn't help noticing that due to the influx of new players in the collectible card game arena, there's also a lot of growth happening in the role playing and board game world.

Among the other hits was International Games new board game **Atmosfear**, which incorporates a board game with an interactive video. Atlas reported marked increases in **Over The Edge**, the RPG that **On The Edge** is based on. Another hit was WotC's **Everway**, their new card based RPG game.

All in all, it will be very interesting to see what the 1996 Gen Con will bring us. McLaughlin confirms that, as always, it will be in the mid-summer and in Milwaukee.

WotC Announces the Next MTG Expansion Set

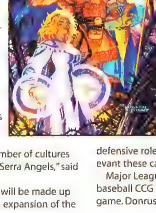
Wizards of the Coast's next announced expansion set, the much rumored **Homelands**, should have hit the stands in October.

The story behind **Homelands** is intensely rich, set in a world that has remained hidden for centuries. A wizard locked away the world to keep it safe from planeswalkers; for years it was like a ship in a bottle—untouched," said Scott Hungerford, co-developer of **Homelands**. "The spell broke when the wizard died, and now planes walkers can enter the realm while players add **Homelands** cards to their decks. Players will be familiar with the names of some characters in the new expansion."

The world is home to and ties together a number of cultures already found in **Magic**, like the Minotaurs and Serra Angels," said Kye Narwal co-developer of **Homelands**.

According to WotC, this eighth expansion set will be made up of over 100 cards and is a true (not stand alone) expansion of the basic **Magic** set. It will replace **Fallen Empires** in tournament play. **Homelands** will be sold in 8-card packs at a $1.75 SRP.

While at Gen Con, Wizards of the Coast also unveiled it's next card game, **Netrunner**, which is due out early winter. According to game creator Richard Garfield, players have to decide if they are corporations or, as he calls them, "runners." The corporations try to protect secrets, which the runners try to hack out of them one way or another. The art looked wonderfully lethal. Garfield is boasting it's his best game design yet



Sports Cards Entering the CCG Market

It was only a matter of time. In a sense, a predecessor of the game card was the old Strat-O-Matic team sports games (which had slips of paper representing every major athlete in baseball, basketball, football, and hockey) as well as boxed non-collectible card games from U.S. Games. Now it's official, both Playoff Corporation and Leaf Inc. division of Donruss Trading Cards will be introducing sports-related game cards this fall.

Card gamers might recognize Playoff as Cardz Inc. They just changed their name. Since 1992, they have put out a football-licensed trading card set (oddly enough called **Playoff**). Donruss and Fleer broke the monopoly Topps had on baseball cards in 1981, and have been putting out baseball and hockey trading cards since then.

Donruss got the license to do baseball (from Major League Baseball Properties and the MLB Players Association) and football (from NFL Properties and Players Inc, the licensing arm of the NFLPA) CCG's. This means that the cards can use all the logos and players associated with baseball and football. Also, these will be the first football cards that Donruss ever issued.

"Donruss is the only company we're going to give a license to this year," said Clay Walker, Asst. VP of Players Inc. He should know, as no NFLPA license for cards, which gives a licensee the right to reproduce the image of just about ALL the players in the NFL, will go through without passing his desk. "We want to wait and see how it goes before we give a license to another company."

On the other hand, Walker was particularly excited about the upcoming Donruss set "It has a lot of the elements that will make it feel like a real football game," he said.

According to Walker, the NFL cards will feature both offensive and defensive stats. Walker buckled a bit when I told him this makes the game sound more like Arena Football than the NFL, but he took it all in stride.

According to Walker, the cards will contain images of all the major players in the NFL. In fact, one shouldn't be surprised if you see more than one card of some superstars, such as Emmitt Smith. On the other hand, this does NOT mean that an Emmitt Smith card will have relevant stats pertaining to his Hall of Fame-caliber performances with the Dallas Cowboys. Each card will have stats that are unique to the card. A different Emmitt Smith card will have different stats.

Furthermore, I don't think Smith has played a defensive role since his high school days, so I don't know how relevant these cards will be to Mr. Smith.

Major League Baseball has refused any comment regarding the baseball CCG but isn't denying already published reports of the game. Donruss is also keeping mum, but when the pressure was

put on them, they finally issued a statement.

"The company indicated it's not trying to create a mystery, but it's simply wrapping up details about the announcement and introduction. It would be premature to reveal at this time. We are very excited about the upcoming activities which we believe revolutionize the market."

One thing I do know is the spokesperson told me I will be there. So I'll have the story in one of my next two columns. The cards should've started shipping by October.

Playoff is being far more open about their set, which is called **One-On-One Hockey**. It's licensed by both NHL Enterprises (the licensing arm of the NHL) and the NHL Players Association.

Unlike the Donruss NFL set, Playoff games editor Steve Peak informs me that not only will the cards have the images of the players, but statistics relevant to the players. The stats will include scoring ability, stick handling, and passing ability, as well as such neat items as how prone the player is to drawing penalties (hey... it is hockey after all).

As the player, you work as both the general manager and the coach. As the GM, you draft your team of 24 players. As coach, you also have a second deck of cards with plays, situations, and whammies.

Playoff will also be issuing special sets of dice that come with the starter decks. Peak states the fundamentals of the game is you throw your team of players on the ice, call a play (to which your opponent calls a counter play). The dice will decide who's call stands.

Believe it or not, this design is very much like a true pro sport game, with the dice acting as the chance element you need for a game. After all, even Wayne Gretzky has had his bad days, while role-players such as the New York Rangers Stephane Matteau could help a team win a Stanley Cup. Every dog has his day in the sporting world.

One-On-One Hockey will ship in November. This game has a strong chance of making it because it's very much like a real hockey game. Heck, living in New York City, I can even see where a Rangers fan and an Islanders fan could end up coming to blows playing the card game, just like they would at Madison Square Garden or the Nassau Coliseum. And, y'know, it just doesn't get any more like hockey than that.

Deal a Tackle

Get ready for the toughest game of football you've ever shuffled. From Upper Deck, in conjunction with Precedence Publishing, comes **Gridiron Fantasy Football**. In the near future, football reigns supreme and non-stop bone-crunching tackles echo throughout stadiums around the world. Think you can handle that action?

***Gridiron Fantasy Football** combines the fun of card collecting with the excitement of strategic game playing," says Brian Burr, the president of Upper Deck. "The result is hard-hitting, real football action perfect for football fans, collectors, and gamers alike."

Designed for 2 or more players, a short game can be played in under 30 minutes. Players use a combination of team cards, action cards, and offensive and defensive play cards to get bowl bound. Starter decks contain 60 cards, a rules booklet, a score sheet, and instructions for an ongoing league. You can customize your teams with 12-card booster packs. A complete set features 365 rare, common, and uncommon cards. Inserts are at 1:23 ratio.

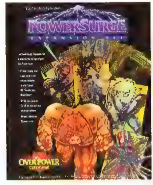
Gridiron Fantasy Football should be available everywhere in November. Starter decks have a $8.95 SRP and boosters carry a $2.50 SRP. Look for future expansion sets.

—B.R.

Diamonds Designate Various OverPower Editions

The diamond that sits between the **Over** and **Power** in the set logo for Fleer's **Marvel OverPower** will change color for different expansion sets. In case you haven't noticed, in the original starter decks and boosters the diamond is red. When the **PowerSurge** expansion hits the stands in December, the diamond will be purple.

According to Ron Perraza, creative services manager for games at Fleer/Skybox, "We wanted to identify something subtle to differentiate our expansion sets. The diamond set into the game logo was the perfect solution."



In other, related **OverPower** news, due to the OverWhelming response to this game, Fleer/Skybox has instituted an 800 OverPower Hotline. Fans and players can call 1-800-OPRULES (or 1-800-677-8537 if you can't spell on your phone) and leave a message with questions about the game. Within 72 hours, a Fleer rep should return your call, even if your question is really lame. This number is already in operation.

—B.R.

The Expanding Cosmic Universe

Simply Cosmic, set for a winter release, is the newest product in the **Cosmic Encounter** line from Mayfair Games. Designed as an introductory version of the game, **Simply Cosmic** contains new art, additional rules, and new hex-tile colors (tan, pink, lavender, and mint) giving players 4 more galaxies to conquer. Also included are new 2-player rules and optional rules to add even more combinations to the game. **Simply Cosmic** comes with a 5 piece game board, 110 cards, 8 alien powers, 80 tokens, a hyper-

another Star in the Gemstone Universe

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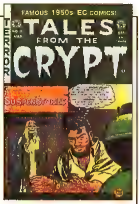

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Hey, is this the

TOYS

by James Bullock

section or what?

G.I. Joe Takes a New Direction

The **G.I. Joe** of the 80's and early 90's is no more. The pose-styling of yesteryear, including the "swivel-arm battle grip" which made the 3 3/4" **Joe** famous, has been done away with. The new assortment of **G.I. Joes** will look a lot more like Kenner's current **Batman** figures with more dynamic poses yet less posability. The new **Joes**, which will be available as soon as the **Sgt. Savage** line comes to an end, will supplement a new Dark Horse comic and TV series. Also, available now are four Target exclusive **WWII commemorative Hall of Fame** figures and an F.A.O. Schwartz exclusive **Navy Seal H.O.F.** figure. These are worth checking out.

Superman Gets His Own Line

At last! The Man of Steel is the newest member of Kenner's family of superhero lines. The **Superman** assortment is slated to include a hip, 90's **Clark Kent** complete with ponytail, **Superboy** and, in the Kenner tradition, several versions of the main character. There will, of course be other figures, but no more info is available as of yet. These should be available by the holidays.

Market Report

RECENT TOYS

X-MEN/X-FORCE

Almost all Toy Biz figures are dropping. **X-Men**, **X-Force** and Marvel stuff simply sits around with only the really key stuff selling. The original **Storm**, **Nightcrawler** and **Iceman** now sell for $20 each MOC, a significant drop for figures which were, at one time, going for $40, $30, and $50 respectively. **Deadpool** has dropped as well to $15-$18. Most figures from the last several assortments can be had for retail or less.

SPIDER-MAN

The **Rhino** figure is in incredible demand. While some have the audacity to throw a $150 price tag on this endangered species, others are actually paying up to $60 for the delayed figure. The average price however, is $25-$35. Where will it go? That all depends on how long the figure will be shipping and in what numbers.

BATMAN

All **Batman** lines seem to be doing relatively well with many people going after some of the earlier animated figures like **Riddler** ($15-$20), **Two-Face**, and **Catwoman** ($12-$15 each). The big item from this line, of course, is the **Robin Dragster**. This vehicle from the first animated series assortment suffered extremely low production numbers due to a factory accident and is extraordinarily rare. This past month, the only two exam-

The elusive Rhino!

ples I've seen for sale sold for $160 and $200 MIB. Offers are circulating up to $275 for a MIB specimen, yet there are few available to satisfy them! Keep an eye on this toy. The **Batman Forever** villains sell for next to retail now, as do the **Legends** villains, with the exception of the **Riddler** who still fetches $12-$15.

STAR TREK

Star Trek: TNG 7th Season is hot! Recent sales include **Redemption Data** on Canadian card ($60), **T. Riker** on Canadian Card ($55), **Redemption Data** ($75), **Essoq** ($18), **Data in Dress Uniform** ($12), and **Gowron** in ritual attire ($12).

SOMEWHAT RECENT TOYS

SECRET WARS

Among mid to late 80's toys, **Secret Wars** is beginning to climb to the top thanks to two figures: **Iceman** and **Electro**. Both figures are now selling quickly at $100 each MOMC and should continue to go up. And why shouldn't they? I guarantee you that the ratio of carded **Electros** to people desperately seeking them are around 1 to 5, and more collectors join the hobby every day. Although **Wolverine w/ Black Claws** is supposedly the top figure of the set, I get ten times more requests for these two. **Constrictor** is nowhere near as hot but still sells for up to $70 MOC. Recently, a loose complete **Electro** sold for $40 and one on a totally jacked, C4-ish card sold for $50. Also in rising demand are the **Black Costumed Spidey** ($60-$70) and **Hobgoblin**, for the first time in months ($50-$55).

SUPER POWERS

Super Powers is still the leading line in its category with no real upward price changes but constant demand and sales. The only drops are **Mister Miracle**, while previously selling for $175, it now goes for around $125. Sales include **Dr. Fate** loose C9 ($25), **Mr. Freeze** MOC C9 ($50), **Clark Kent** loose C10 ($45), **Batman** MOC C9 ($45), **Flash** MOC C9 ($8) and **Martian Manhunter** MOC C9+($35). Both **Batman** and **MM** were on standard cards.

SUPER AMIGOS

With the exception of the **Riddler**, **Super Amigos** are totally dead. While Canadian cards sell for only slightly less in most cases than U.S., carded **Super Amigo** prices seem to be somewhere around half way between the U.S. MOC value and the loose, usually closer to the loose.

ROBOTECH

Among mid-80's animated series based lines on the rise is Matchbox's **Robotech**.

This has been the case since the mammoth market flooding a few years ago of Harmony Gold rerelease figures, essentially the same as the Matchbox but with a big, easily noticed Harmony Gold logo in the top corner. Finding some figures on the original cards has become a popular search. With the exception of some of the more common figures like **Zor Prime**, **Micronized Zentraedi, Rand**, and the **Robotech Master** (truly the **Gamorrean Guard** of the set), which each go for around $5, most figures sell very well. The top figures looked for, but rarely found, are the black or purple **Miriya**, **Lynn Minmei** and **Rook Bartley**. Thanks to the HG avalanche, you couldn't sell a loose figure to save your life. In fact, many people buy the figures on HG cards to open and add to their loose collection. Original Japanese Mecha is selling even more strongly now that the new Veritechs are being produced, which, by the way, are selling like hotcakes!

Commando Sgt. Savage with video!

HE-MAN

He-Man occasionally sells, but only certain figures and only on mint cards. The **Eternia** playset is becoming highly sought after with buyers willing to spend up to $200 for the toy MIB. **Prince Adam** seems to be popular and has climbed to $30-$35. Virtually all of the last series figures from the first line are sought, especially **Roter** and **Twistoid** ($25-$30).

TMNT

T.M.N.T. has picked up a bit for the past few months due to a few rare additions. **Scratch** is scarcely ever seen. I've seen only a few priced up to $275!! Offers are out, however, for as much as $125 for the figure MOC, which is most likely around where the value will settle. Keep in mind that only about 15,000 of these were made which, in case you didn't know, is not a whole lot! If this were a **Star Trek TNG** figure, mind you, 90% would exist in the secondary market MOC. But since this is a **Turtles** figure, a line which was dismissed utterly by collectors and is avidly bought by the kiddies, maybe 5% of these figures are still MOC. **Hot Spot** is nowhere near as rare but is still draws interest and a $30-$40 price tag.

WWF

WWF sales are slow and demand is falling with the exception of **Dusty Rhodes** which has reached the $200 mark.

G.I. JOE

G.I. Joe sales have been quite sluggish. The final hot additions to the line, the **Star Brigade Aliens**, have slowed to $10-$15 each for the U.S. versions and slightly more for the foreign. The Sgt. Savage figure with the video is still moving in the $7 to $10 range.

NOT SO RECENT TOYS

STAR WARS

As usual, *Star Wars* dominates this category. The current trend is unmistakingly toward loose figures and mint carded figures in the low and ultra high ranges. In other words, the carded figures that are drawing the most dollars are either worth $5-$25 or $200-$800 Mint on C10 cards! Damaged cards rarely sell. The $5 cheapies are selling because new collectors with little capital are investing in quantity instead of quality. They feel more content with 20 carded low-grade figures than one 12-back **C-3PO**, and I can't say that I blame them. I predict that the avalanche of Tri-Logo's and ROTJ generics will eventually dry up. Can you imagine the day when **B-Wing Pilots** and **Rancor Keepers** sell for $20? I can. As far as the high end of the market is concerned, the sales speak for themselves: 12-back **Leia** C8+ ($200), **Vinyl Caped Jawa** MOC C9+ unpunched ($1100), **ESB Luke** original C9+($150), **ESB R5-D4** C10 ($125), **ESB Power Droid** C9+ ($100), **ROTJ Original Leia** C7+($225), **POTF Amanaman** C10 unpunched ($130), **POTF Han in Carbonite** C10 unpunched ($160), **POTF Luke Stormtrooper** C9 unpunched ($200), C9+($200), C8+ yellow bubble ($150), **POTF Lando as General** C9+($70), **POTF Yoda** C9 ($225), and **POTF Imperial Gunner** C8 ($60). The collector who bought the **Imperial Gunner**, much to my horror, immediately opened the figure and returned the card to the dealer. He's said he'd given up trying to find the figure loose and it was worth the $60 to call the search off! Which brings me to the most obvious next topic: loose figures. Sales include: **Original Leia** ($30), **Chewbacca w/ Early Bird Crossbow** ($40), **RS-D4** ($12), **Leia Bespin** ($18), **Stormtrooper** ($10), **Yoda** ($10), **Blue Snaggletooth** ($75), **Yak Face** ($90), **Imperial Gunner** ($60!!!), **R2-D2 w/ Pop-up Lightsabre** ($20), **EV-9D9** ($25), and **Luke Stormtrooper** ($80). All figures were NM and complete. Non-small figure sales include: **Millenium Falcon** C8 in C7 SW box ($150), **Tatooine Skiff** mint in C8+ sealed box ($400), **Imperial Shuttle** C9 in C8 box ($150), a loose complete C9 **Jawa Sandcrawler** ($150), 12" **IG-88 MISB** C7 ($400), 12" **IG-88** loose C8 no guns ($125) and 12" **Luke** complete C9+ ($125). Whew!!!

MEGOs

WG Super Heroes sell extremely well booth loose and MIP. The most popular figures lately are the **Teen Titans**, no surprise, in any condition, and the more difficult carded figures like **Falcon**, **Iron Man**, **Lizard**, **Green Arrow**, and **Green Goblin** which demand $500-$650 MOMC. The **Titans** sell quickly loose with **Speedy** at $200 and the other three at $125-$150 when complete. I have yet to see a carded example of any **Titan** without some sort of bubble damage, usually a huge slit through which the figure was removed and replaced, so a figure on a C9-C10 card would be exceedingly valuable.

SCI FI MISC

Other 70's Sci-fi had a slow month. A complete set of first series **Black Hole** figures on mint cards recently sold for $175. Demand is steadily going up for the second series **S.T.A.R.** figure ($200-$300 MOC) and **Humanoid** ($500-$1000 MOC), but none have been available for sale in the past few months.

A **Wilma Dearing** figure from the **Buck Rogers** line sold for $50 MOMC. **Battlestar Galactica** figures just aren't selling, even the previously popular second series bad guys. The gold **Cylon** is still in some demand, though.

The new Princess Leia figure.

NOWHERE NEAR RECENT TOYS

NATURE'S TOYS

Old Rocks and **Sticks** have shown a decrease in demand while **Small Dead Bugs** are showing an increase in price. Both **Small** and **Large Dead Animals** have shown no change.

IN DEMAND

The Top 10 Demanded New Figures

10. Bane
Still hangin' tough, but no amount of Venom is going to keep **Bane** from eventually being pushed out of the Top 10. ($14-$18)

9. Phoenix (Original Card)
Still hangin' tough, but no amount of planet devouring is going to keep **Phoenix** from eventually being pushed out of the top 10. ($12-$16)

8. Human Torch (FF Repaint)
Still hangin'... ooops. Sorry, too much repetition. These are starting to become more and more available for less and less, but still a good future pick. ($15-$25)

7. Invisible Woman (FF Repaint)
Also available, though not as much as the **Torch**, but should hold on in the long-run. ($25-$35)

6. Star Wars Action Masters Four Packs
These have begun to come out of the woodwork as hoarders try to get top dollar. Result: Prices down to around $35-$55.

5. Generations Enterprise "B"
The **Thomas Riker** of vehicles. I've only seen a few for sale. ($60-$80)

4. SLU Joe Montana (Convention Exclusive)
Available? Yes. Everyone who goes to the conventions picks up at least one. For sale? No. Everyone's hoarding them. Some will part with theirs for $60-$75.

3. Thomas Riker (7th Season Assortment)
No one will let them go for less than $80.

2. Data As Seen In Redemption
This, the scarcest **STTNG** figure, is outdemanded 2 to 1 over **T. Riker**! And he's not even human! ($80-$100)

1. Rhino
People burned by the **Invisible Woman** fiasco of 1992 (not to be confused with those who could see through the **Human Torch** fiasco of 1993) are more willing to safely speculate at $25-$35!

Here's A Look At The Brand New Spawn Figures

Playmates Interactive Entertainment

Playmates

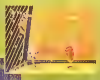
Earthworm Jim Contest

Earthworm Jim, that lovable, laughable dirt digester, will hit the store shelves in November with his second hit videogame from Playmates Interactive Entertainment: **Earthworm Jim 2**—and the brand new Earthworm Jim action figures featuring the squirming speedster of silt and his friends are selling out everywhere! Who else but **Overstreet's FAN** would offer you the chance to win both?! We've got a set of figures and a game cartridge for some lucky EWJ fan! All ya gotta do is cut out the coupon below, rub some dirt on it, and mail it back to us!

Grand Prize (1): An **Earthworm Jim 2** game cartridge, along with a set of low-numbered action figures, including **Earthworm Jim** with **Snott™**, **EWJ Battle Damage** with **Battle Damage Snott™**, **Princess What's-Her-Name™** with **Runt Zurb Guard™**, **Monstrous Peter Puppy™** and **Peter Puppy™**, **Psycrow™** with **Major Mucus™**, and **Henchrat™** & **Evil the Cat™**, and an EWJ hat & T-shirt!

First Prize (2): An **Earthworm Jim 2** game cartridge and an EWJ hat & T-shirt.

Mail the coupon below to: Gemstone Publishing, 1966 Greenspring Drive, Ste. 405, Timonium, MD 21093.



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Masterpieces '95

by
Max Gottfried

Virtual Valerie shows FAN's Card Shark her favorite Mag!

MARVEL MASTERPIECES 1995

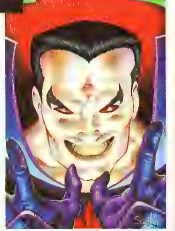
As reported earlier, Fleer kicks butt and takes names with its newest **Marvel Masterpieces**. In 1994, we were invited into the Marvel Universe by the talents of the Hildebrandt Bros. This year, Fleer commissioned 4 fledgling and superlative artists to interpret characters in their own style. Nelson, Dave DeVries, Peter Scanlan, and Dimitri Patelis have each contributed to the 150-card set (plus one card for the checklist). Because of the Marvel/DC trading card set being released in December, you can grab these painted image cards by mid-November, a little earlier than normal. Dan Buckley, Fleer's product director, says, "Our 4 artists have very different styles, so each piece is truly unique. Its really a very sophisticated concept, and I think fans will love it." Compare for yourself:

Nelson—His artwork has a photo-realistic quality. He feels this is the biggest project he has ever undertaken and considers it "a turning point in his career as a comic book artist." His favorite piece is the Thing. "I think I captured a believable look for this totally unreal character."

Dave DeVries—Possessing qualities of impressionism, Dave's characters can be understood in an unbelievable sense. The unique perspective he selects gives fans a different view of their favorite Marvel character. Dave gives a rave for his Namor. "I think the piece has a lot of power. Namor's in the water, but he's coming at you no holds barred."

Peter Scanlan—With a clean and bright style, his characters literally "pop" off the canvas. Omega Red brings joy to Mr. Scanlan. "I was really successful in capturing the character's essence here. Generally, I prefer bad guys to good guys because evil is so much more interesting to portray."

Dimitri Patelis—I had the opportunity to talk at length to Dimitri. The story of this self-taught artist, who hails from Greece, is one of inspiration. Under the guidance of surrealistic artist Dimitri Yeros, he began by copying the art masters, DaVinci, Michelangelo, etc. He had no formal art training but was always entrenched by art. Then the inquisitive Dimitri was introduced to the airbrush, first by a fellow operating one, then by **Airbrush Action** magazine. With limited outlets in Greece to obtain the best equipment, it wasn't until a girlfriend returned from the states that Dimitri got his prized possession, the Cadillac of airbrushes, a Paasche model AB. Trial & error was the method of learning. Soon Dimitri gained control of this technique and began painting album covers. Primarily dark, demonic, and consisting of a black & white palette, his paintings were compared to H. R. Giger. Patelis had never even seen Giger's work before. Here's where the story gets good. While visiting a comic convention in the United States, Dimitri exhibited a Carnage painting he did for a friend who owned a comic store. Fleer's president at the time, Bill Jemas, wigged out over this painting and before you knew it, contracts were signed. This Carnage painting is one



of the Chase cards for **Fleer Ultra Spider-Man '95**. Technically, Dimitri employs a freehand action when painting acrylics on watercolor paper, preferably working on 22" X 30" size. He uses no photo reference and does little preliminary sketching. Having been conditioned by the late night social life of his youth, Dimitri prefers to paint from 9pm to 11am. He sites his **Masterpiece** painting of the Mandarin as one which most resembles him.

4 varieties of bonus cards will have you rabid. **E-Motion** is a 150-card mirror set featuring multi-foil and artist's autographs on 24-point board. Jeez, this is the same stuff they use for Flair cards.

Canvas Cards—24 limited edition cards printed on canvas stock.

HoloFlash—8 cards go the etched holographic foil route.

Mirage are 2 special Lenticular cards. Get a load of this, each card features 4 characters on one card. You can tilt this gem at a different angle to view one of 4 characters. The flicker versions of the classic Avengers and X-Men are the ones to be on the lookout for. 10-card packs are $2.99.

See Facts Up Front for DC/Marvel X-Over info!

offer for a set of **Spider-Man Timeline** cards. 2 come with each package or you might want to send in the UPC codes and a couple dollars to get all 24. Collecting them by the box approach, I found out, is dangerous to your waistline (it comes to digesting 144 ice cream bars with a zillion calories).

Perhaps *Berry Berry Kix* is more your speed. Until the end of the year, 3 **Marvel OverPower** cards featuring the X-Men will be inserted into boxes of this cereal. You can also send in one proof of purchase with 2 bucks and get a 62-card deck. Keep practicing those tactical skills as Fleer will be hosting officially sanctioned **Marvel OverPower** Tournaments throughout the country.

STAR WARS 3-PEAT

As each day passes, the *Star Wars* hysteria keeps building. Topps adds fuel to the fire with its third series of **Star Wars Galaxy** cards. Unlike the previous 2 **Galaxy** sets, this will be only 90 cards in size. Topps has also gathered a unique congregation of creative artists for its **Newest** and **Alternate Visions** subsets. Like who, you ask? How 'bout fantasy artist Kelly Freas, comic veteran Gene Colan, underground comic artist John Pound, legendary Mad artist Jack Davis, and renowned ghoulish illustrator Gahan Wilson. Another subset features the art of movie poster artist Drew Struzan, while yet another subset includes covers of *Star Wars* comics. The chase is on for any of the 4 selections of bonus cards. 12 foil-stamped cards depict art from the LucasArts video games. Walt Simonson completes his *Star Wars* mural from the previous 2 **Galaxy** series with 6 characters graced in etched foil.

6 Clearzone Chromium **Agents of the Empire** cards gather together the bounty hunters of *The Empire Strikes Back*.

90 **First Day Issue** cards are found one per pack.

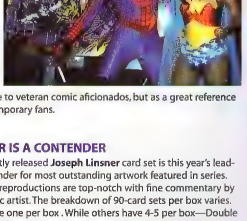
"Eskimo" Cards?!

CARD TREASURES FROM YOUR LOCAL GROCER

In the frozen food section of your favorite supermarket you may come across *Eskimo Pie* ice cream bars with a special offer. On the packages you can find an

WELCOME TO THE GOLDEN AGE

Comic Images brings comic fans to a time when Superman was on the radio, FDR was president and comics were cover priced at 10 cents. In November you can relive the 4-color classics through **The Golden Age of Comics All-Chromium Collector Cards.** A 90-card series showcasing the covers and interior panels from **Amazing Man**, **Planet Comics**, **Blue Beetle**, **Hit Comics**, and many more. Card backs have commentary by artists, writers, and critics immersed in this time period. Chasing down the original comics may be impossible, but the bonus cards are more obtainable: 6 Magna-Chrome cards feature rare first issue Golden Age comic covers, 500 Autographed cards from the pens of Gil Fox and Arthur Fine, a 3-card Magna-Chrome subset embellished by Alex Schomberg, one limited edition Medallion card, and a 6-card mini press sheet of special cards not appearing in the set, but included in each case. This card set appeals not only as a must-have to veteran comic aficionados, but as a great reference for contemporary fans.



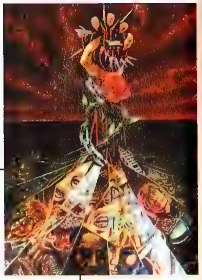
LINSNER IS A CONTENDER

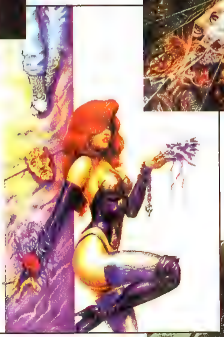
The recently released **Joseph Linsner** card set is this year's leading contender for most outstanding artwork featured in series. The color reproductions are top-notch with fine commentary by this prolific artist. The breakdown of 90-card sets per box varies. Some have one per box . While others have 4-5 per box—Double Wow! The chase cards are not as plentiful, only 2 per box versus the usual 4. Therefore, expect to shell out a little more green for

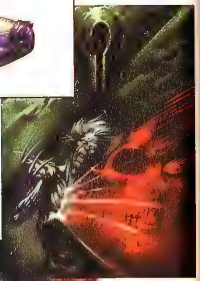
that bonus card.
Dawn, Linsner's famous femme creation, first appeared in card form in a special promo distributed at the Heroes Convention in 1994. This highly sought-after collectible commands great interest because of the card series.

SPEND THE HOLIDAYS WITH JONES AND JUSKO

2 splendid sets from at FPG head your way in December.
Jeff Jones Series 2 is a new collection of work for the collector of exceptional taste. As founder of the famous "Studio," Jeff Jones secured himself as one of the premier fantasy artists. Kaluta and Wrightson were other members of this artist's colony. Galleries and museums throughout the world have Jones originals on their walls. Jeff Jones has exclusively created 30 dynamic new pieces in this 90-card series. You won't find any Metallic cards this time, but instead are 6 randomly inserted Canvas cards and 1000 foil stamped Autograph cards.
Joe Jusko is a man of immense talent. It only seems right to display it proportionately. **Joe Jusko's Edgar Rice Burroughs Colossal Cards** is a collection of 50 of his exquisite paintings. Scenes like Tarzan in a ferocious jungle on a surreal Martian landscape are meticulously exhibited. Each **Colossal** box houses a randomly inserted foil-stamped card personally signed by Jusko.

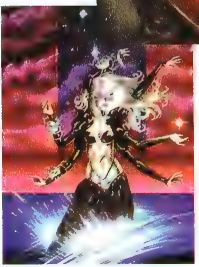






SETTING A TRAP FOR MALLRATS

Appearing now on the silver screen is Gramercy Pictures' *Mallrats*. This movie deals with 2 slackers who go to great lengths to try and win back their girlfriends. Who can they turn to for help, Dr. Ruth? Howard Stern? How about comics guru, Stan Lee! An important part of the film centers around "Comic Toast," "the hippest comic shop around."
A new entry in the card market, Bacon & Eggs, will produce the 72 movie photo cards. A special 18-card subset features comic art inspired by the movie characters. This includes Mike Allred, Adam Hughes, and Brian Stelfreeze. Jae Lee contributes a comic cover portrait of Shannen Doherty. Something unique is the lack of any chase cards. Is this a trend we can live with? ■



The Preferred Snack of "Card Sharks"!

Killer Instinct Contest

If you haven't played this KILLER new fighting game from Nintendo, then you haven't had the pleasure of performing such deadly moves as the Soul Sword, Sabrepounce, Cyberdash, Sammamish, Skeleport, Spinfist, or Cyclone. FAN Managing Editor Todd Hoffer has been struck so senseless with Killer Instinct fever that he's been trying to perform breaker moves on everyone in our office!

Do you have the Killer Instinct to design the most powerful, deadliest fighter in this bloody tournament? FAN wants you to come up with an original fighter-type guy (or girl, or other being), draw a picture of it, give us its vital stats (height, weight, special fighting moves, etc.), and send it to us. The coolest entry wins a Killer Instinct game cartridge and a bunch of other Killer stuff, AND we'll print all the best entries in a future issue of FAN!

Grand Prize (1): A Killer Instinct game cartridge for SNES, "Killer Cuts" CD, and a Killer Instinct T-Shirt & a Hat!

First Prize (3): A "Killer Cuts" CD and Killer Instinct T-Shirt & Hat!

Mail your character drawing and description along with the coupon below to:
Gemstone Publishing Inc., Killer Instinct Contest, 1966 Greenspring Dr., Suite 405, Timonium, MD 21093

NAME _____

ADDRESS _____

PHONE _____ ZIP _____

AGE _____

No purchase necessary. **Limit one entry per person.** To be eligible for the contest, each entry must contain entrant's character drawing and description as explained above, plus the entrant's name, home address, and telephone number including area code on a 3x5 postcard or entry coupon. All entries must be made via first class U.S. Mail to **Gemstone Publishing, Inc., Killer Instinct Contest, 1966 Greenspring Drive, Suite 405, Timonium, MD 21093**. All entries become the property of Gemstone Publishing, Inc. and can not be returned. **Entries must be received by January 1, 1996, the closing date of the contest.** Neither Gemstone Publishing, Inc. nor Nintendo of America, Inc. ("Nintendo") assume responsibility for lost, late, incomplete, damaged, illegible or misdirected entries. Winners will be selected by the FAN editorial staff on the basis of originality and creativity no later than January 15, 1996 from all eligible entries. Odds of winning will be determined by the number of valid entries received by Gemstone Publishing, Inc. One (1) grand prize will be awarded and three (3) first prizes will be awarded. The grand prize consists of a Killer Instinct game cartridge for SNES, a "Killer Cuts" CD, and a Killer Instinct T-Shirt & a Hat (approximate value of one (1) grand prize package: $100). First prize consists of a "Killer Cuts" CD and Killer Instinct T-Shirt & a Hat (approximate value of three (3) first prize packages: $30). Limit one prize per household. Gemstone Publishing, Inc. reserves the right to substitute a prize of equal or greater value if any prize listed is not available. Winners will be notified by telephone or mail by January 15th, 1996. Winners will receive prizes from Gemstone Publishing, Inc. By accepting a prize, each winner consents to the use of his/her name, likeness, photograph and other biographical information for promotional purposes on behalf of Gemstone Publishing, Inc., its affiliates and their Nintendo family members of Gemstone Publishing, Inc., *Diamond Comic Distributors, Inc., Nintendo, or Odyssey Communications* and any of their affiliates in any and all media now or hereafter known. Contest open to residents of the United States and its possessions and territories. This contest is void where prohibited, regulated, or restricted by law in a manner inconsistent with its purpose and rules, and is subject to all federal, state and local laws, rules, and regulations. Employees of Gemstone Publishing, Inc., Nintendo of America, Inc., Killer Instinct ©1994, 1995 Nintendo/Rare. Super Nintendo Entertainment System® and Killer Instinct™ are Nintendo trademarks.

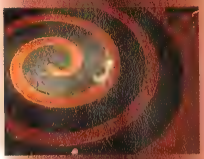
MEGA BYTE ME

by Marshal M. Rosenthal
©1995

CASPER

ARCADE/ADVENTURE AND PUZZLE SOLVING FOR SEGA SATURN AND SONY PLAYSTATION

The fun behind *Casper* (the movie) is that you're really watching a very, very expensive video game. Sure, there are actors and scenes inside and out of Whipstaff Manor, but the real stars are the ghosts, meaning the computer graphics which are used to create them. So going onto a TV screen is a simple leap—and what you get is Casper and cameo's (short appearances) by Stretch, Fatso, and Stinky—all tied in a game that requires Casper to solve over 20 puzzles in his search to become a living boy once more. You also get unique game play since Casper can float his way through the many floors, besides being able to pass through walls and even travel through electrical outlets. Casper must find the pieces of the Lazarus machine—and to do this means locating clues and special objects scattered throughout the mansion. But there has to be some conflict too, and this comes by way of Casper's Uncles; they're always getting in Casper's way (and yours), muddling things up and making a mess of all your efforts.



3D LEMMINGS

FOR SONY PLAYSTATION FROM PYSGNOSIS

Are you ready to lose your mind, and love it? **3D Lemmings** will make your eyeballs rotate like lug nuts as you try to deal with those little green, fat, shaded 3D guys. 100 realistically rendered levels and 9 Lemming skills are what's going on here, tied in with digitized sound effects like 30+ sampled Leming-ese last requests when the grim Reaper is on the spot. The Sony Playstation means you can rise for a birds-eye view or lean hard left and rotate completely around. Meanwhile those hordes of Lemmings are moving along—heading for freedom or total destruction—as you work the quick interface at the screen's bottom, trying to beat the clock and keep the traps and pitfalls from cleaning their clock. And check out where they'll be heading—a medieval castle surrounded by the deep blue sea, icy slopes, computer circuit boards, pyramids, and more. There are new items working; things like trampolines, teleporters, and Zip-lines send the Lemmings quickly up or down an incline. Besides changing the direction of those guys as they move (the new 'Turner' Lemming skill), there's a camera control that changes your view to a predetermined one. Our favorite is the Virtual Lemming that lets you pick one of the little guys and see the game through his eyes.

WATERWORLD

FOR SUPER NINTENDO AND GENESIS FROM OCEAN OF AMERICA

It may be the most expensive movie of all time, but the vid-games don't cost any more than usual. Having Ocean of America create the Super Nintendo/Genesis versions of **Waterworld** might seem a bad pun, but this is one fun game. For those who don't know the story, Kevin Costner plays the good guy [the Mariner]—one of many who live on

WING COMMANDER III
FROM ORIGIN SYSTEMS

WC3 is great stuff—what with video sequences, Mark Hamill's voice (Luke from *Star Wars*), action, space warfare, and all that jazz. Been getting your nose rubbed in the 3DO version? We popped over to Origin and asked for a few tips. Here's what they let us in on:

- At the start of the mission, switch to FULL GUNS.
"LEFT SHIFT A"
- If you challenge Flash in the simulator in the Tamayo system and win, he'll remain aboard. If you challenge him and lose (or don't challenge him at all), you lose Flash as a capable wingman.
- If you're defending Earth in the Sol System, there is no way to get back on the winning track. You have lost too many missions.
- There's no way to save the Behemoth. Don't bother trying...
- Tell your wingman to "Break and Attack" at the start of the mission.

boats in one wet World. Of course there are those who hate good guys—and the main bad man himself, Deacon (played by Dennis Hopper in the film), is looking to decorate his spear with Kevin's head. So it's not a pleasant scenario. Each level requires problem solving, but mostly fast reflexes. You'll be battling on the water in a small craft with far too many enemies in pursuit. Good thing you've got plenty of weapons to use—strange contraptions that seem like a throwback to the Middle Ages. There are no hi-tech guns or missiles in this one, unless you count a catapult that tosses rocks and other weighty debris from one ship to another. It also helps that characters from the film show up periodically in video screens to give you tips and suggestions.

Avoiding any semblance of an honest job, Marshal keeps on garnin'. You can reach him easy-like on the Net at marshalr@pipeline.com

TELEROBOXER, MARIO CLASH RED ALERT, and GALACTIC PINBALL FOR VIRTUAL BOY FROM NINTENDO OF AMERICA

Okay you probably know by now that Virtual Boy is all about 3D and we can't do that normally here that's why you need to go see one at a Blockbuster Video Store where they're renting them real cheap. Worth a look—**Teleroboxer** gives you the gloves, the inhuman and metal opponents to pummel into bits and first person perspective too. **Red Alert** lets you fly a twitch spacecraft through all kinds of dangers, fighting against other crafts and maneuvering overlunder and through strange and imposing structures. It looks a bit confusing, but it works great in 3D. **Mario Clash** is what you'd expect in a platform game, but the 3D element makes it cool as Mario makes his way through dangers and power-up delights. When he moves towards/away from the screen, his image changes size as he goes. And for pinball fans, there's **Galactic Pinball**, which looks great in 3D, has four games to choose from, with parts of each of the pinball machines floating in front of your face as the ball zips to and fro.

ALIEN VS. PREDATOR FROM ATARI FOR JAGUAR

Here's some hot ones to breathe new life (thought the idea was to kill 'em?) into **Alien Vs. Predator** for Atari's Jag. During the game, press and hold Pause and then Option. Press and hold 1, then 3 and release. Press and hold 2, 5, 7, and 9 in this order. If you hear a Predator laugh, you're set for these cheats:

*OPTION and 6 raises the security level
*OPTION and 8 toggles the Motion Tracker
*OPTION and any button from 1–4 toggles weapons (all buttons to reload)

During the game, press and hold Pause. Option, 6, 1, and 3 in order. Press B, A, 9, A, 9, A (BANANA). Press *, OPTION 6 (STOP5). Press #, *, *[POST], Press 2, Option [TOP]. If you hear a Predator laugh, then go:

*OPTION and A to move up one level
*OPTION and B to move down one level
*OPTION and 5 to toggle the cheat (unlimited life and ammo)

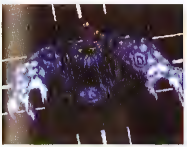
ATARI JAGUAR VR AND GAMES

How does Atari do it? Their VR helmet attaches to the Jaguar game console, doesn't cost a bundle, and is jammed with cool features like a lightweight helmet ('cause the guts are mostly in a box connected to Jag) and a special fixed focus using custom designed aspheric acrylic lens projection system that pinpoints the pupil through the use of beam splitters, mirrors, and thin film coatings (Whew, talk about high tech!). All that plus a full color, back lit liquid crystal matrix screen, 104,000 pixels, and stereo sound from speakers which hang near your ears. You even get a mike so you can scream at other players when networked together. And since doofuses exist everywhere, Jaguar VR shuts off if you get too excited and start jumping around rather than staying seated. The games look good, we saw **Doom** and it's even better when the action's all around—the same can be said for **Alien vs. Predator**.

NEO GEO PLAYER

We all remember those great **Neo-Geo** games from the arcades, but nobody was nuts enough to pay $600 for the console with the game carts hitting at $300! The new CD-ROM player is more affordable at $399, and even better is that the CD games cost the same as other CD's. **Neo-Geo** is 'sprite' based, not polygon (meaning that the 'look' stays the same as the arcade). All the cart games (there are over 50 of 'em) are getting CD-pressed, and 20 new ones are heading out too, like **Samurai Shodown II** with all the folks from the arcade, 4 new guys and more than enough moves to bloody every part of your body.

THE HIDDEN BITS



TOUGHMAN CONTEST
FOR 32X FROM ELECTRONIC ARTS

Check it out—you're hard and hit harder, but sometimes those 24 CPU opponents just won't stay down. To Ensure your victory over 32X-powered boxing, you'll need some help. So, here's a helping hand, but don't expect me to be there to throw in the towel for ya if ya get the tips wrong.

• Rube—"Director's Cut"—Player 2 is headless and you get maximum blood.

• FOster—"Stealth Mode"—Player 2's palette becomes all black.

• 2LT—"To the Death Mode"—Infinite time—first one with 3 knock downs wins.

• Hyper—"Caffeinated Mode"—The whole game is played in double speed.

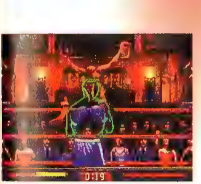
• Maxx—"Iron Man Mode"—Player one takes no damage [good for wimps]

***NOTE:** The CPU can still beat you on points, so it is not a guaranteed victory.*

• Mr. Buckeye—"All Moves On"—This allows you to throw all of the Power punches, regardless of what you choose on the set up screen.

• Nuclear—"Nuclear Waste Man"—This mode draws Player 2 with a messed up palette that looks like something straight out of Predator.

• SuperG—"WHOOP ASS MODE"—Sets the CPU difficulty on the highest level from the get-go, so no matter where you fight the CPU, he will always give you his best fight.



SWATCATS
FOR SUPER NINTENDO FROM HUDSON SOFT

SWATCATS/SNES is a lot tougher than the cute name implies—the platform action and gameplay ain't easy at all... unless you know the following secret stuff.

• **Level 7** You have to find your way through the maze. Go through the first door. Next go right and up the wall to the next door. Jump across to the next platform to get to the other door. Break the wall to the right of the door, go through there and then go up to the next door. Walk to the left to the next door. Jump to the right on a green platform and then jump right, go up and to the exit.

• **Level 8 FIRST BOSS** He changes into electricity and travels along the wire, so you should jump to one of the walls as *soon as* he changes into the ball of electricity. When the ball passes you by, start going down on the wall and you will be virtually untouched. He changes back into a Kat and that is when you can hit him. Don't stand too close to him or else he will hit you. Do this a few times and you will defeat him.

• **Level 9** The next part requires you to step on blue buttons to change the direction of the green meteors. If you touch them once, you will die. Make your way up and to the right once you pass the first meteor and you can break the wall down to get to the exit quicker.

• **Level 10** This part consists of fire shooting from the bottom across the bridge you are trying to cross. You should watch for the fire to come out because there is a spot you can duck into which will let the fire pass right over you without harm. Be sure to watch out for the flying pink demons overhead.

• **Level 11** Just jump on the bumpers until you reach the last one and then attach to the wall and get to the top.

• **FINAL BOSS** This starts off with a stationary skeleton shooting energy out of his hands, so you have to take out the hands first and then the head (once the hands are destroyed, it's just a matter of jumping over the blue flash coming from the head and wacking the head off). Now Dark Kat comes down on a platform. Try to stay in the middle and shoot at him and then duck as he goes across. The first thing he'll do is stop and shoot this layer that splits into two. If you time it right, you can jump right between them and then duck. Dark Kat will also stop above you and shoot little shots off, so lure him into a corner and he will come downward and take a piece of the bridge away. This gives you a chance to hit him a lot of times—but be sure to duck. Make him take away the bricks on the corner of the bridge so that you have less of a chance of falling off. Keep repeating these steps and he will die

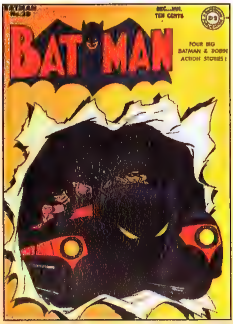
THE HIGH END REPORT

by Joe Mannarino

Major Collection Unearthed And Sold!

Comics

Just when we thought the Golden Age market was leveling off, a major collection turns up and sends everything reeling again. The last two months have been unusually quiet, in regards to books. While demand for high grade books, and Golden Age DC's in particular, remains very strong, there have not been many transactions as the goods have simply not been available. As a result, activity has begun to increase in Silver Age again. Not as impossible to find, collectors have put aside their Golden Age wants for the moment and focused their attention on their Silver Age collections. A number of near mint **Spider-Man**s between issues 1 and 50 sold for 1.5 to 2 times Guide. A copy of **Amazing Fantasy** #15 in VF sold for $21,500. It seems things are about to change again. In early August, a newly unearthed "original owner" Golden Age collection was being offered on behalf of a collector, through a dealer in central New York state. The collection encompasses nearly five hundred Golden Age books. The bulk of the collection centers on Batman, with runs of **Detective** from issues #27 through #161, **Batman** issues #1-59 and **World's Finest** #1-30. While the inclusiveness of the collection is notable, the early issues are in less than exemplary condition averaging VG+ to Fine. Then the fun begins, the collection quickly turns to VF and NM with **Detective** #50 and up. **Batman** #20 and up and **World's Finest** #10 and up. The collection also includes: **Marvel Comics** #1 (VG), **Amazing Man** #5, **Mystery Men** #1, **Police** #1, **Smash** #1, **Wonder** #1 and **Zip** #1. The collection has been purchased by a group of three dealers in the neighborhood of $250,000. Stay tuned as we are sure to hear some exciting after-sales.



Original Art and Other Collectables

Plenty of action in recent weeks with a West Coast auction realizing $17,300 for a 1937 **Flash Gordon** by Alex Raymond, a 1938 **Donald Duck** daily strip by Al Taliaferro from the first year of the feature for $6,272, another example form the same year sold for $4,592 while two **Mickey Mouse** Sunday pages from 1938 brought $12,900 and $9,520 respectively. A 1962 **Peanuts** Sunday realized $4,300. In keeping with Comic Strip Art, no less than nine **Krazy Kat** Sunday's have sold in recent weeks. Two were purchased by Dr. David Winkewicz and seven by a private collector. Toy Scouts held their second Superhero Collectibles Auction. Highlights included: Steve Ditko splash page from **Spider-Man** #18 $18,940 in cash and trade, Jack Kirby page from **Journey Into Mystery** #83 $12,100, original art to the Batmobile model kit by Aurora $6,655, **Dick Tracy** $2,310, while Marvel memorabilia such a **The Superhero Express** wind up train $2,530, Marvel bullpen photos $605, Spider-Man wind-up tricycle sold for $722 and the highlight of the toys was the astonishing sale of a complete "Justice League of America" playset for $26,400. A 1955 DC Comic Stand sold for $5,000. In an interesting trade—three Alex Schomberg, Harvey Comics covers were traded for the original art to an Alex Raymond promotional item. ■

SUPERMAN: Man of Wood

It's a bird, it's a plane, you guessed it—**he's back!** Several months ago we showed you the **Superman Silver Edition** rings. Shown below is one of the 14k gold rings being offered by DC Comics to commemorate the awarding of a **Member-Superman Ring** as a prize in the *1st Superman of America contest*. The ring itself may be a great edition to your collection, but the real news is that enclosed with the gold member ring is a beautiful 4" syrocco (pressed wood) statuette of Superman. The piece has been designed to celebrate the 55th Anniversary of the 1st appearance of the famed hero as a statuette in 1940. (That famous statuette from 1940 has sold for a reported $5,000!) The exciting part about this new statuette is that there were only 250 of these pieces made. Talk about a good investment! Wow!! The cost of the 10k gold **Action Comics Ring** with syrocco is $395.00 and the 14k gold with diamond **Member Ring** and syrocco is $750.00. ■

premium WATCH

The Back to the Future Class Ring Set

Pictured is the complete set of six high school rings promoting the film *Back to the Future*. The Hill Valley High class ring set consists of a green, blue, and red stone placed in both gold and silver engraved bases. The rings are being offered at the MGM store in Orlando, Florida.

"BLONNNNN-DIE

The Bumsteads, Daisy, Mr. Dithers, and more of Chic Young's beloved characters await you in these classic misadventures which feature everything from Blondie balancing the household budget to Dagwood splitting the atom!

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Phone: 410 560-7112 ext. 451
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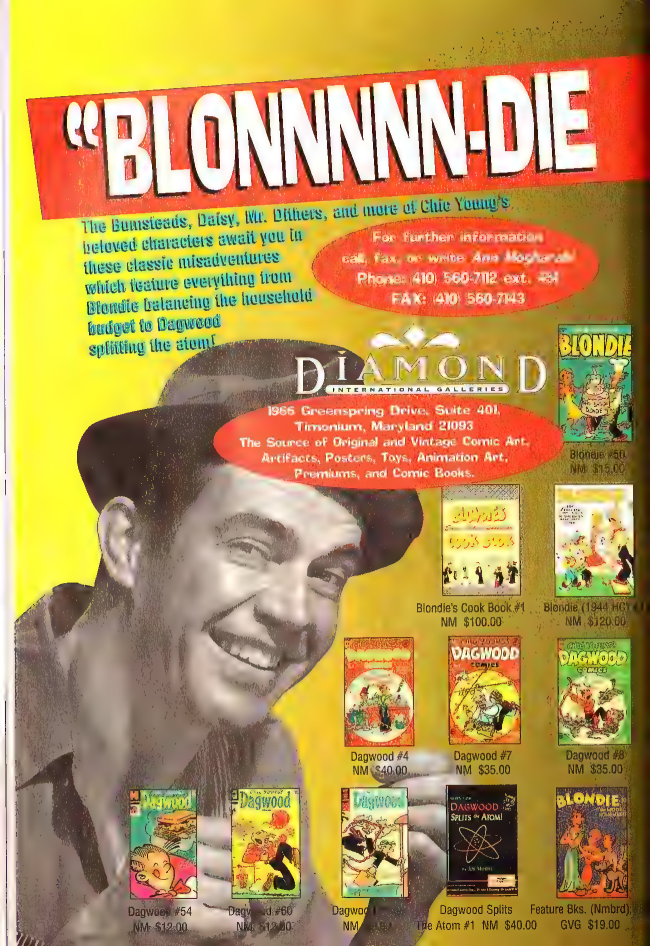


Blondie #58
NM $15.00

Blondie's Cook Book #1
NM $100.00

Blondie (1944 HCT)
NM $120.00

Dagwood #4
NM $40.00

Dagwood #7
NM $35.00

Dagwood #8
NM $35.00

Dagwood #54
NM $12.00

Dagwood #60
NM $12.00

Dagwood
NM

Dagwood Splits the Atom #1
NM $40.00

Feature Bks. (Nmbrd)
GVG $19.00

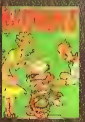
EEEEEEEE!"

Blondie #16
NM $35.00

Blondie #19
NM $20.00

Blondie #27
NM $15.00

Blondie #39
NM $15.00



Blondie #46
NM $15.00

Blondie #59
FVF $10.00

Blondie #66
NM $10.00

Blondie #90
NM $8.00

Blondie #100
NM $9.00

Blondie #121
NM $9.00

Blondie (Mnt Hyg.) #1
NM $30.00

Blondie/Dag. Fam. #1
NM $30.00

Blondie/Dag. Fam. #2
NM $15.00

Blondie/Dag. Fam. #3
NM $15.00

Blondie/Dag. Fam. #4
NM $15.00

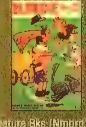
Dagwood #10
NM $35.00

Dagwood #20
NM $20.00

Dagwood #27
NM $20.00

Dagwood #34
NM $12.00

Dagwood #52
NM $12.00



Feature Bks. (Nmbrd.) #40
VG $28.00

Feature Bks. (Nmbrd.) #42
FVF $70.00

Magic Comics #90
VG $12.00

Magic Comics #103
VG $10.00

Magic Comics #117
FVF $27.00

Images provided by © 1994 PhotoDisc, Inc.

MY LIFE AS A SUPERHERO

Well, darlings, as you know, I'm hardly one of those super-doorn characters who run around with impossible anatomy stuffed into outrageously unrealistic costumes. That's hardly my style.

No, for better or worse, I'm just your average, everyday, friendly neighborhood Mistress of the Dark™. My super-powers don't go any further than wit, charm, drive, being able to fill out *any* gown so it's forever spoiled for any other woman, and the ability to turn men's heads with out really trying. Oh, and also I have a magical shape-changing familiar—Bela by name—and the world's largest collection of mystical spell books (which I really have to put on computer index some day). Whatever the job is, I can get it done.

It's a good thing I'm both gorgeous and capable, too, because the jobs I have to get done are pretty hairy—sometimes literally speaking of Tad, the lovesick teen werewolf who transforms whenever he gets sexually excited. Nice kid, though. I mean, I've got nothing against horny teenage boys. Where would I be without 'em? Oh, right, I was listing the horrible antagonists I have to face. Let's see. There's my archenemy, spooky sizzle who hosts a shorter-movie show that's a cheap knockoff of my own original "Movie Macabre;" there's Dracula, the vampire-king-turned-cutthroat-TV-exec; there's Suspire, the nasty child version of myself who won't rest until she's raken over my TV show; there's that trampy supermodel Storm Withers who's hysterically jealous of my fame and beauty; there's Skelloween, the former mystic icon of Halloween who's resentful that I've got a better profile in that department; then there's the real horror of the bunch, my viperous station manager Rosalind Wyce who'd like nothing better than to see me tossed out on my sidesaddle.

With all these enemies, it's a good thing I have my own monthly comic book series from Claypool Comics, where I can engage those fiends my enemies not the Claypool gang in scandalous, mystic duels or harsh words or whatever. Honestly, I wouldn't have the Claypool gang rooting for me knowing all these hair-raising encounters I see my alter ego (I don't know what I'd do—although I certainly know I'll look great doing it, whatever it would be. Luckily those Claypool staffers are so supportive of my exploits. My comic book appears each and every month. Oh, and it's available at all better comic-book retail stores.

Finally, I'm also featured in several [illegible] erally, by some of the most lavishly beautiful photos of me that could ever have been imagined—and I know I have a starring role in some of your imaginings, you darling fans. My comic book usually has two big fascinating Elvira adventures per issue (they travel in pairs, you know), costs $2.50 per issue, and is lovingly printed in stylish and sophisticated Black-and-White. Really, darlings, those are my colors!

Honestly, darlings, my life has become so much more exciting and momentous since I became a regular comic book headliner, I thought I was drinking the cup to the fullest (and that's a double-D cup) during my career as a horror-movie hostess/stage-show performer, and general international focus for glamour and style, but the exacting life of a comics superstar has added a whole new dimension to this, the form that many said already had all the dimensions that it could hold.

The best thing about it is that Claypool has the most wonderfully talented creators of all working on depicting my adventures on the comics page. How could any plain, simple, ordinary Mistress of the Dark™ ask for anyone better than Paul (**Mad Love**) Dini, Kurt (**Marvels**) Busiek, Jo (**Glory**) Duffy, Neil (**Hitchhiker's Guide**) Vokes, James (**Shadowhawk**) Fry, Frank Strom, Tom Simonton, Louis Lachance, Dan Schaefer, Art Viscardi, Steve Lelaloha, Dan Spiegle, Mark Evanier, Lea Hernandez, Cynthia Martin, Jim Mooney, Stan Shaw, Dave Cockrum, John Heebink, and Frank Springer. Why it's a wonder that editor Richard Howell has time to recruit all these wonderful friends to deliver my adventures to those wonderful comics readers everywhere—and still make sure that every line, every likeness, every story is exactly the way it really happened. I know my fans, every story is exactly the way it really happened. I know my fans and I know they would want neither Elvira any other way.

Nights, nights, darlings—and Unpleasant Dreams!

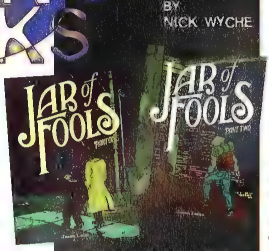
Love and kisses,

Elvira

NICK'S PICKS

BY NICK WYCHE

Graphic Novels: Real Novels Or Just Jumped-Up Comic Books?



The 1980's brought us the new format of the Graphic Novel, purportedly European-style comic novels. Unfortunately the last ten years has brought us such literary luminaries as Marvel's **The Medusa Effect,** First's adaptation of **Beowulf,** DC's **Superman and The Earth Stealers,** and dozens upon dozens of similar pieces of drek. The only things these books shared in common with the European works was better color reproduction, slicker paper, and higher quality binding. The stories and art were nothing more than run-of the-mill monthly comic book work given a better showcase.

The European creators these shysters were trying to imitate understood something that was completely lost on their American imitators: A graphic novel is a *novel.* It has a beginning, a middle, and an end, and stands alone on it's own merits. It is not tied in by necessity to some preexisting continuity. Until recently it seems to be something we, as American comics consumers, just haven't understood.

Lately, though, several American, and Canadian creators have gotten a grip on just what a graphic novel ought to be and are finally producing works worthy of the description. These works are *books,* they do share the comics format in common with their monthly produced brothers, but that's about it.

JAR OF FOOLS (Books One and Two): Jason Lutes crafted this tale within the pages of several local and not-so-local alternative weekly papers serializing it one page at a time. It is the story of a failed children's magician, his nearly-senile mentor, a small-time grifter trying to support a daughter off of cheap cons, and the protagonist's ex-girlfriend. This disparate group of characters keep circling around each other in ever-shrinking circles until they are finally all thrown together and find that the closest families can spring from total strangers.
(Black Eye Productions)

DANCE ME OUTSIDE: This book adapts a screenplay which in turn adapts a novel by W.P. Kinsella (author of **Field of Dreams**) about a group of Amerind teenagers growing up on a reservation in Canada.

The story sharply and succinctly delineates the feeling of living on the land of one's ancestors while having no real connection to those ancestors' history. It also, ironically, shows the racism of Amerinds to other Amerinds who try to take themselves out of the reservation lifestyle and blend in with European culture.
(Black Eye Productions)

THE BALLAD OF DR. RICHARDSON: Artist/writer Paul Pope is one of those amazing aberrations, having published the graphic novel a little over a year ago and still barely into his early twenties. With influences that range from early American Comic Strip Art to European comics masters, Pope has created a style that sucks the reader into his world. This

is a wonderful little story of love at first sight and the night it occurs. (HorsePress)

EL GAUCHO: No, I couldn't get through a column on graphic novels without going back to the land they originated from. Hugo Pratt and Milo Manara have crafted a broad, spanning historical adventure mixed heavily with touches of a romance story thrown in for good measure. One of those excellent Euro-graphic novels I was harping on at the beginning of this mess. (NBM)

These are graphic novels! Stories about people, real people, with real problems and real solutions. Not a single, spandex-clad, repressed homo sapien in the bunch. Pure literary enjoyment! Hunt these books down now.

In conclusion, I'm beginning to get really tired of doing these things in complete seclusion with no feedback, so I'm taking a chance: WRITE ME!!! Let me know if you agree with my picks, if you picked up something new and exciting on my recommendation, or if you think I'm full of it. Send me your mini-comics, your self-published books, whatever, just write to:

Nick Wyche
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Overstreet's FAN faves

Neil Gaiman's Teknophage #6

Tekno-Comix

Teknophage is a big, green, lizard-type guy who, in my opinion, is the most evil villain in comics today. Bent on bringing the entire populace of Earth under his control using existing electricity networks along with the television in your living room, the Teknophage, (aka Henry Phage), finally goes too far in this sixth issue when he insults his secretary one time too many. Claudia Cassidy, who he kidnapped from her quiet farm on Earth to bring to his sinful kingdom of Kaligheul, decides she can't take any more of the Phage's reviling after he eats, spits up, then tortures her dupe husband. The seemingly indestructible Teknophage looks to be near death when we see a spooky brass hand crawling towards him along a still smoking battlefield. If you've missed the dastardly doings of this debauched desperado, hop on board this car of the Tekno train today!

—Brady Darvin

The Last Avengers Story #1

Marvel Comics

I missed this the first time 'round when Peter David first published the script in his "But I Digress" column, so I sure as heck wasn't going to miss it again. It's the future and Mr. David introduces us to a leaner, meaner Avengers team... for about a minute. I say that because no sooner are introductions made when Ultron 59, the 59th generation of Hank Pym's infamous creation, blows them all to Hell! And that's when the fun really begins. It seems that after all these years and all their defeats, Kang the Conqueror, the Grim Reaper as well as the new Ultron are ready and willing to take on the Avengers for one last time. And not just any Avengers team. Oh no, they want the real thing and will accept no substitutes. That's why Ultron confronts his "father" Hank Pym and gives him the terms: either fight or be hunted down one by one. So Pym takes it upon himself to reassemble the Avengers, or what's left of them, for what might be the last time. With incredible art by Ariel Olivetti, this is the BEST book Marvel has put out all year. What else is there to say... with a great story and great art, **The Last Avengers Story** is what their other books should aspire to! Buy it and buy it now!

—Scott Braden

Shi/Cyblade: The Battle for Independents #1

Crusade

The first part of this crossover, **Cyblade/Shi** #1 was a solid, entertaining story. It in no way, though, prepares the reader for **Shi/Cyblade**. To say that **Shi/Cyblade** was something of a departure for Shi's creator, Billy Tucci, would be the biggest of understatements. This comic is fantastic, unusual, and fun. And it's great! Nothing he's done previously would lead one to expect the bombastic, wildly satirical tale he's told here with the help of such notables as Jeff Smith, Terry Moore, Joe Quesada, Jimmy Palmiotti, B.C. Boyer, Rob Schrab, and Don Simpson. Cerebus is there. Mr. Spook, from Larry Marder's **Beanworld** is there. Milk and Cheese are in it. **Scud: The Disposable Assasain**, Paul Pope's **THB**, Jeff Smith's **Bone**, and even Stephen Bissette's **Tyrant** are all represented. That's just scratching the surface. It's a veritable who's who of independent comics, as Shi, Cyblade, and their fellow characters battle the machinations of a certain megalithic comics publishing empire. Some of the surreality is a little forced, but overall it's a wonderful, funny jam story. And it's just plain weird.

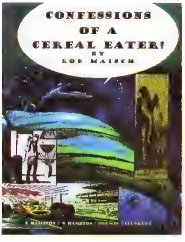
—J.C. Vaughn

Powers That Be #1
Broadway Comics
With many publishers relying on cheap gimmicks to sell their books tanything from Kevlar™ covers to indestinguishable variants), Broadway Comic's **Powers That Be** #1 offers the reader more than just a pretty picture or two. Inside this stylishly simple and provocative cover, you'll find two, two, TWO cool stories for the price of one. And guess what... they're fun reads too! First we meet the Star Seed, aka Cor, a mild-mannered kid who just happens to be the son of an alien father and a open-minded mother. This different kind of super man has set out to help his fellow man, when he's not trying to find his long lost father or worrying about the rent. Then there's Fatale, which on the surface reads like a well-written bad girl story. But with J. G. Jones (probably the most underrated artist in comics today) on pencils, this teaser offers a glimpse into what just might become the sleeper hit of the year. Mix in three parts conspiracy, two parts action, and one hot babe and what you got is a helluva lot of fun. Both stories in **Powers That Be** are fast-paced and promise great stories to come, but the best part of all this is that readers will again have a publisher that is concerned more with what is inside it's book's covers, instead of just what's on them.

—Scott Braden

Confessions Of A Cereal Eater
NBM Publishing
This 64-page, color and black and white graphic novel (clothbound, dust jacketed, and scheduled to ship in December) is a funny and touching collection of stories by writer Rob "Rocco" Maisch. The enchanting artwork comes from Scott Hampton, Bo Hampton, Rand Holmes, Sandy Plunkett, and Ray Lago. Instead of super-heroic flights of fantasy, intergalactic wars, or mutant angst, this book takes a novel approach: It deals with realistic stories about realistic characters in realistic ways. From the gut-busting "Klingon Battle Helmet," in which a rabid Trekkie fanboy gets his due, to "Mean Old Man," in which the meanest man in the neighborhood clashes with the unified forces of childhood frustration (and loses), to "Slow Dance," in which Maisch manages to break into stages the awkward Hell I call the high school dance, these stories (and more) radiate with humor, warmth, and a loving sense of what it was like to be a kid dealing with the obstacles and villians that we young heroes have encountered.

—Benn Ray



Preacher #9
DC
This is a really good comic. It's well-written, action-packed and lots of other hyphenated words. The reason I chose to review this particular issue is that it starts a new story-arc (this word is hyphen-optional), which takes our heroes to the seedy underbelly of Texas. Here we get introduced to Jesse's delightfully dysfunctional family, Texas style. Hoo boy, this is gonna be good. Just please keep in mind, this is definitely for mature readers. there's all kinds of cussin' and killin' goin' on!

—Joseph P. Rybandt

The Adventures of Batman and Robin #1
DC
When the **Batman: The Animated Adventures** came out, it defined what a stylish cartoon could be. When **The Batman Adventures** comic came out, it defined what a comic should be, simple and stylish. Now we have **The Adventures of Batman and Robin**, a reintroduction to the Dark Knight and the Boy Wonder. This isn't just the Batman Adventures with a new title, it's a brand new book. It still has the same style and look as before but the writing has matured. The story revolves around madness, jealousy, and Two-Face; as the Joker plants the seeds of doubt in Harvey's mind about the faithfulness of his girlfriend Grace and best friend Bruce Wayne. It's little darker and slightly more twisted, but it's still Batman and Robin. There's just a little more grit in Gotham this time.

—Jeff Dillon

Ruins #1 & 2
Marvel
Did everyone out there read **Marvels**? It's required reading you know. Now imagine if that bright and shinny world of superheroes was dark and oppressive. I mean really dark and really oppressive. Our hero Phil Sheldon, intrepid photographer from **Marvels**, returns to view this twisted landscape.
Filled with bizarre interpretations of the heroes we know, i.e. Jean Grey as a prostitute, a Bruce Banner that turns into a horribly misshapen (and I do mean horribly) monster, President Xavier, Nick Fury: Mutant Hunter, and I just can't tell you what they did to the rest of the X-Men.
Visually, **Ruins** is a success, with the exception of the last half of issue two. Fully painted by Chris Moeller, the series was rendered by Cliff and Terese Nielsen. Their artwork, reminiscent of Kent Williams, Alex Ross, and Bill Sienkiewicz, makes all the horror of the Ruins world look good. It's like a car crash: You just gotta look.

—Jeff Dillon

The Tragical Comedy or Comical Tragedy of Mr. Punch (Softcover)
DC/Vertigo
Abbott and Costello, Butch and Sundance, Batman and Robin, now add to that list of great partnership Gaiman and McKean. This notorious pair has again created yet another masterpiece. Merging a man's hidden past with mysterious children's puppets, a woman who portrays a mermaid for a living, and a coming of age story in 1960's and 70's England, Gaiman's writing twists and turns to reveal a world filled with mystery, magic, and pain. And Dave McKean is an art god. Period. His art work ranges from simple ink drawings to sculpture to computer imagery to create this fantastical world. So don't wait for the Mexican stand off or who's on first, go find **Mr. Punch.** Remember how fast the hardcover edition went.

—Jeff Dillon

Rock & Roll High School #1 & 2
Roger Corman's Cosmic Comics
Sometimes you can judge a book by it's cover. This is one of those times. The covers in question are done by the hip pop/poster artist Frank Kozik. Inside, the artwork (Shane Oakley and Jason "**Jar of Fools**" Lutes) continues the standard set by Kozik. It's also contains a lot of nuances and subtleties (like appearances by Buddy Bradley and Herbie). Each page is a fun feast for the eyes. Then of course, there's the story. Bob "**Minimum Wage**" Fingerman's writing not only reflects the tone of the original cult classic film *Rock & Roll High School*, but he also manages to capture the tone of just about all of Roger Corman's best B-movies. Two high-school boys are looking to score some porn. They run into the Melvins (the band, in case you don't know—here replacing the Ramones from the original film) who are busy doing charity work by providing senior rest homes with much needed porn. A deal is struck where the Melvins will check out their band (which doesn't exist) and if they like what they hear, they'll give them some porn. In the meantime, the kids must pass a test they are not even close to being prepared for. A plan is hatched which lands the boys with telepathy, but also with large mutating heads. Basically, things just get way out of control. **Rock & Roll High School** not only utilizes the talents of some of the best new talents in the industry (and outside of it too), but it's one helluva fun read. Gabba Gabba Hey!

—Benn Ray

Evil Ernie: Youth Gone Wild Directors Cut #1

Chaos! Comics

Well, it's about damn time! If you've every wanted to know where the idea for one of the most popular characters in comicdom came from, now's your chance. **Youth Gone Wild Directors Cut** shows you how it all started. Find out how Evil Ernie was created and how the Chaos! empire started. Did you know that Steven Hughes was not the first artist to draw Evil Ernie? Well he wasn't, it was Eric Mache. Check out his first sketches of the Evil one. Follow the creation of a comic book from scripts to a finished comic. You get some insight on Brian Pulido, the man, the myth, the Legend (am I sucking up or what!?) and lets not forget Steven Hughes. Steven Hughes, artist extraordinaire (I'm still sucking up here), the man who brings it all together. Find out how he got the job and check out his first sketches of Lady Death and the Evil one. All in all, this is a must have book for any Chaos! Fan. So once again go out and get this one, you'll just die if you don't! Keep Smilin'.

--Todd Hoffer

The X-Files Books #1 & 2 Junior Novel

Harper Trophy

Well you've seen the show and read the comic, now take a look at the books. Based on the popular characters created by Chris Carter, Agents Fox Mulder and Dana Scully research and chase parapsychological phenomenon Book #1, **X Marks the Spot**, begins the series with Agent Scully being assigned to go "ghost hunting" with Agent "Spooky" Mulder. Not knowing what kind of business she was dealing with, she relies on Mulder to show her. Skeptical at first, she slowly begins to believe the seemingly impossible. Once I picked up #1, I couldn't put it down and immediately dove into book #2, **Darkness Falls**. Book #2 is not a continuation of #1 because all the books are set up like the television series, where there are individual adventures to explore. All I can say is, if you like the show, you'll love these easy reading novels by Les Martin.

--Cathy Disbrow

THE TRUTH IS OUT THERE
A novel by Les Martin
Based on the television series
THE X-FILES
Created by Chris Carter
Names of the characters created by Chris Carter
#2 DARKNESS FALLS

Treehouse of Terror

Bongo Comics

The Simpsons are the greatest. One of the my joys in life is watching a new episode, an old episode, or any episode. I even revel in dazzling my friends with my ability to recall a Simpons line of dialogue for any situation. I particularly like the Halloween specials that they do every year, they're too cool for words. Now the comic adventures of the Simpsons have, so far, been a bit of a let down for me, they're just not as good as the show. But have no fear, gentle reader, this collection of spooky stories is beyond excellence. Mike Allred, James Robinson, Jeff Smith, and creator Matt Groening have put together a comic that is a true delight for young and old (right now I'm somewhere in-between). From the spectacular cover to the cool stories inside to Matt's list of things that bothered him when he was young to the back cover where Bart can be transformed into Madman, a (stupid stupid) rat-creature, and Starman. They've hit the mark with this one, I hope they can keep it up. Happy Halloween!

—Joseph P. Rybandt

Creed #1

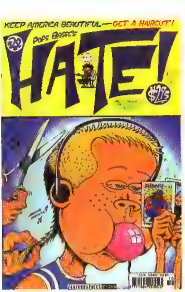
Lightning Comics

WAKE UP!! You're dreaming! Hang on, this is the brand new **Creed** #1, so go back to sleep, enjoy. Not that you should try to read this while you're asleep (it could be dangerous, one wrong page turn and… Boom!) it's just that most of this story takes place in an off-beat, off-the wall dreamworld. So if you're asleep, you too could find yourself in this world inhabited by an aging hippie, a talking frog that turns into a fire breathing dragon, some young punks, and our hero, Mark. Come with us as Mark struggles to accept his strange powers and yet to-be-determined destiny. Writer, artist, inker, back scratcher (not mine, we've never met), creator Trent Kaniuga has something unique on his hands with **Creed**. So when you wake up, try reading the book again and get those ink stains off your face.

—Jeff Dillon

Bone #21
Image
Here it is, the long awaited new issue of **Bone**, the first one published through Image. It looks like **Bone**, it reads like **Bone**, it even entertains like **Bone**. I guess it is **Bone**. The only difference is the "i" on the cover. My problem is that it's still priced like **Bone**. $2.95 for a black and white *independent* comic is acceptable. But now, with that Image "i" on the cover, I'm looking at a black and white Image book that I just dropped 3 bucks on. It doesn't sit well with me. With all the Image money and resources Jeff Smith now has access to, you'd figure a $1.95, or even a $2.50, price would be a nice reward for the readers who made the book popular. But that's just the first rule of business, prices never go down. Anyway, on with the story. Gran'ma Ben has the Gitchy while fighting off some Rat Creatures, something called The Turning is introduced (it pertains to Thorn), Kingdok makes an appearance, does some damage, and gets maimed in the bargain, and the Mid-Summer's Day Picnic is in the planning stages. The story was a little slow there for a while, but man, all kinds of action erupts all over the place in this issue. If you plan to take a vacation for an issue or two, now wouldn't be the time to do it.

—Benn Ray



Hate #20
Fantagraphics Books
This issue, Domestic Buddy! Buddy spends the day with his niece and nephew and it runs like a day in Hell (the cover of a snot-nosed kid looking at his baseball cards warns what waits on the pages within). The story hits home for those who were ever forced to spend the day with someone's kids. From the destruction they cause to the mind-numbing repetitiveness of Disney soundtracks, the unrelenting torture takes its toll. Even if it's not the same old beer drinking, smoking, explosive Buddy, it's still fun to watch him attempt to withstand. The ever-changing look of **Hate** has mutated once again. First there was the colorization (giving the book a twisted Hanna Barbera look), then the addition of advertising, now there is an 8 page black and white backup story that should appease fans crying sellout. In comparison to the regular story, the backup story's artwork really showcases Peter Bagge's skills in all its crosshatching glory. This story concerns Buddy's father's adventures in getting a decent haircut (I see the moral of the story as just never get your hair cut). For those squares who still haven't given **Hate** a shot, what are you waitin' for, an invitation? This issue is perfect for those who want to see what **Hate** once was, what it has grown into, and why it's the coolest comic on the market.

—Benn Ray

Are They Still Good?

A Quick Survey of Current Titles We've Recently Reviewed

Captain America • Marvel
One word: Incredible.

Mars Attacks • Topps
Someday you'll thank us cluing you into this killer title.

Neil Gaiman's Lady Justice • Tekno-Comix
Greg Boone and Mike Chen have combined to make a great art team on the latest Neil Gaiman title from Tekno.

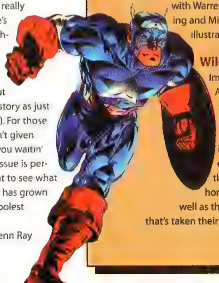
The Power of Shazam! • DC
Solid entertainment from start to finish on a regular basis. This book continues to be a treat for readers.

PunX • Acclaim
It's really funny. Really. I promise.

Starman • DC
This book is great stuff. If you're not reading it, you're probably still telling O.J. jokes (Ok, so O.J. and a piece of string walk into a bar...).

Thor • Marvel
The return to grandeur continues with Warren Ellis scripting and Mike Deodato, Jr. illustrating.

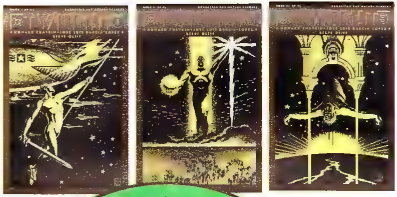
WildC.A.T.S • Image
Alan Moore's take on Jim Lee's creations has turned into a riveting exploration of the 'C.A.T.S homeworld as well as the new team that's taken their place.



Twilight

Publisher: DC Comics
Cover Dates: December, 1990 - February, 1991
Writer: Howard Chaykin
Artist: Jose Luis Garcia Lopez
Current Guide Price: $5.00 each

Alan Moore and Frank Miller revolutionized comics storytelling with their grim, super-realistic approach to conventional comic book characters. They made you look at characters who you've met a thousand times before and teach you something new about them. That, ladies and gentlemen, is what we in the industry call a "given." But with their success came an outbreak of mediocre imitators who attempted to turn every hero into muscle-bound, angst-ridden psychopaths. Now that I've warned you that really bad stories calling themselves "dark" as well as "grim and gritty" exist out there, let me suggest an exception with Howard Chaykin's **Twilight.** Besides being one %$#@! great story, Chaykin manages to pull off portraying the worlds that these generic DC space characters from the 60's and 70's inhabit as anything but perfect. Chaykin delves into DC's archives, assembling a cast that includes such notables as Space Cabby and Star Hawkins, while at the same time turning a two-dimensional hero such as Tommy Tomorrow into a power mad fascist seeking immortality at any cost. Throw in a couple of animal revolutionaries, a few robotic prostitutes, as well as the next evolution for humanity, and you have something the whole family can enjoy. Chaykin's story-telling skills are at its peak with **Twilight** as it allows the reader to take one last look at characters we thought we knew years ago, making us realize we only knew half their story



Marvel Super Hero Contest of Champions

Not to be confused with the Breakfast of Champions, which we all know is little chocolate donuts.
Publisher: Marvel Comics
Cover Dates: June - August, 1982
Story: Mark Gruenwald, Bill Mantlo & Steven Grant
Scripter: Bill Mantlo
Artist: John Romita, Jr.
Current Guide Price: $4.00 each

Before the Valiant Universe unified, there was the Contest. Before the DC Universe suffered its greatest crisis, there was the Contest. Even before the Marvel Universe fought its secret wars, there was the Contest. And you know what... the Contest kicked ass!! Though almost every comic book company since has beaten the crossover concept into the ground, the innovative **Marvel Super Hero Contest of Champions,** Marvel's first limited series, gave the reader all their favorite heroes in one explosive extravaganza! The Grandmaster, one of the mysterious beings known as the Elders, challenges an entity known only as the Unknown (later discovered to be Death herself) into a deadly game of chess. What's different about this game is that the pawns are the Marvel Super Heroes and the stakes are either the resurrection of Grandmaster's celestial brother, The Collector, or oblivion. Dividing the heroes into two different teams, Grandmaster and Death use their "pawns" to find the four pieces of the Golden Globe of Life which are hidden at the four corners of the world. To name the winners or even the game's final champion would be telling, but just know that after thirteen years, and way too many bad crossovers, this is still a fun read with an added hero checklist in the back for no extra cost! And besides, in just three issues, Marvel created a story for which fans could pit their favorite heroes against their friend's favorite and, in turn, answer the immortal question... who's stronger?

OVERSTREET'S FAN 15

We here at **FAN** *apologize to anyone who may have strained their eyes attempting to simulate a 3-D effect in the last installment of the FAN Fifteen. This month we proudly present the FAN Fifteen in glorious Smell-O-Vision. Just scratch the page and inhale deeply!*

#1

Shi #1

Alright already! Billy and his lady friend can stay on the list one more month, and after that we're gonna start charging him for the space. This is getting ridiculous.

#2

Gen^{13} #1 (variants)

The same goes for this gang of hip mutant wannabe's. We aren't running some kind of charity list here. You kids are starting to wear out your welcome!

#3

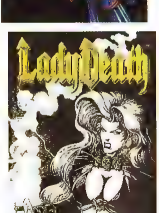
Lady Death II #4 (the Lady Demon variant)

This one shot out of the gate and never slowed down. There really is something to the notion that variant editions are not only pretty cool, but are also in serious demand.

#4

Shi #5 (Silvestri Variant)

Variant This! That's our new war cry here at **FAN**. We believe that the variants should have variants. Everything should have a variant. Variants are truly the spice of life.



#5

Lady Death II #1

This brought Lady Death back from the grave (what?) and back into our hearts. She's quite a gal, and definitely easy on the eyes.

#6

X-Files #1

Well, the new season has kept this book on people's minds. It's still hot and still in demand by all of the rabid fans. They just can't get enough.

#7

X-Man #1

If only Nate had a variant. Wait a minute! Cable's a variant of Nate, or Nate's a variant of Cable. Either way, this takes the whole variant thing to the next stage in comic book evolution.

#8

Gen13 #2 (mini)

Hey have you neard the news that this is a hot comic! Did you also know that #2 is harder to find than #1! No, really!

#9

Gen13 #1 (mini)

This just in! Stop the presses! **Gen 13** is hot! This is the book that started it all. Run with it!

#10

Ash #1

They've now got the Hildebrandts, special editions, variants, and all the rest. But this is the book that started it for Jimmy and Joe.

#11

Lady Death #1

Lady Death is hotter than Georgia asphalt!

#12

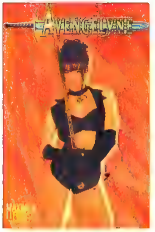
Preacher #1

Good art, good story, good comic, and no gimmicks.

#13

Poison Elves #1

All those years of hard work have finally paid off for Drew Hayes. He's arrived, made it, he's in the show, the big-time, the whole darn thing. Congrats!



#14

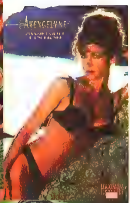
Avengelyne #1 (photo cover)

Ya know, we think that she just gets better looking each and every time that we see her. So that assures fans that she'll be on this list for a while.

#15

Starman #1

Well, all we can say is that it's about time. This is one of the best mainstream superhero comics to hit the stores in a very long time. Now that people have finally realized this, they want #1. Go figure.



Overstreet's FAN Forecast

variant *adj.* **1.** Having or showing variation. **2.** Tending or apt to vary: variable. —*n.* Something that differs in form only slightly from something else.

cool *adj.* **1.** Somewhat cold. **2.** Affording or allowing relief from heat. **3.** Controlled: calm. **4.** Indifferent: unenthusiastic. **5.** Impudent: audacious. **6.** *Slang.* Superb: first rate. —*v.* To make or become cool. —*n.* **1.** Moderate cold or something cool. **2.** *Slang.* Composure.

Hey kids (and older readers) it's Variant Month. Actually, by now you've probably noticed that just about every month is Variant Month. Especially here at **FAN**. We do variant editions of this here magazine to offer up a little bit of excitement to you, the reader. Other companies do the same darn thing by publishing variant covers or "special" editions, and that's OK by us. You may think "What the heck makes these things special?" Good question, go to the head of the class! A variant cover usually takes up a very small percentage of the total print run of the comic. This percentage is usually no more than half and sometimes as low as 10% of the print run. That makes these puppies hard to come by, especially if the book in question has a real low print run. Pretty cool, huh? So the small amount of "variants" out there makes them super-collectible, but more importantly than that, it makes 'em super-cool to have. So this month, in honor of all the variants, we've decided to throw some on this page for you to take a look at. Enjoy, and see you next month.

Psychotic Reactions

Red Hot Chili Peppers
One Hot Minute
Warner Brothers

I have never liked the Red Hot Chili Peppers, not in the least. However, I was a big fan of Janes Addiction, particularly the guitar work of Dave Navarro. So, when Dave Navarro joined the Chili Peppers and they released a cool song like "Warped," they had me, or so I thought. The best stuff on the album follows in the same vein as "Warped," songs like "Deep Kick," "Coffee Shop," "One Big Mob," and "Transcending." These songs distinctly carry Navarro's sound mixed with funky and sometimes psychedelic breaks. Instead of the crappy white-boy funk that made the Chili Peppers such a big hit, Navarro brings them into high gear, with some fast, chunky, distorted guitar. Unfortunately the other guys in the band still write some songs, and most unfortunately Kiedis still writes inherently stupid lyrics. All in all it's not bad, but not as good as I hoped. But then again life's full of little disappointments, isn't it?

—Joseph P. Rybandt

ing to recreate their past

After last year's forced **Experimental Jet Set** fell short, **Washing Machine** finds the band riding over familiar grooves more easily. Songs like "Unwind" and "No Queen Blues" have guitars building textures (a la **Evol**) instead of riffs (a la **Dirty**), giving the record the band's most vital sound in a while. **Washing Machine** is a good and remarkably solid album, semi-surprisingly from a band with a discography as big as Van Halen's. A final "word-up" to ex-Breeder Kim Deal's duet with Kim Gordon and a "wow": a 20 minute song can be good as the record's final track ("The Diamond Sea"), if they wash away the last 15 minutes of it.

—S. Leonard Hedeen

Love Jones
Powerful Pain Relief
BMG

Order yourself a nice cocktail, grab your best gal, and start swinging, the new Love Jones is out. This release is chock full o' horns and percussion and a nice velvety tone. This is music about feeling good about feeling good. Although not as diverse as '93's **Here's to the Losers**, it contains songs that don't tell stories as much as deliver great pick-up lines ("You Don't Know Me"), lament the end of the summer ("World of Summer"), or simply celebrate narcissism ("Me"), autonomy ("Roll On"), and love ("Powerful Pain Relief"). Riddled with harmony and rhythm, this album takes me back to 1973 on a nice spring day, riding in the back of my mother's Chevy Impala and groovin' on some pop AM radio... sorry, I kinda got carried away. Love Jones is a party, even songs that deal with losing everything ("Stars") or unemployment ("Help Wanted") aren't bitter or depressing, they drip with fun, hope, and joy. So get yourself some **Powerful Pain Relief**, it's good for what ails ya.

—Benn Ray

Sonic Youth
Washing Machine
DGC

"$100 used to be enough" is what Thurston Moore sings on the second song of Sonic Youth's latest record, **Washing Machine**. In 1981, when the Youth were young and recording their first EP, that statement was true. Now, with 15 years and several big budget CD's behind them, Sonic Youth are try-

WHAT'S

A look at what's hot and what's not in the comic market this month!

Well, summer's over and all of the dinosaurs that went on tour have left the building. Byrne, Claremont, and Perez all hit the tracks harder than Torquemada during the Spanish Inquisition. Unfortunately, the racks are where their books stayed.

In fact, no company, title, or single creator had an Age of Apocalypse size hit during the season. Perhaps it was the obtrusive heat that put a damper on our patrons collective enthusiasm. Then again, maybe everyone was just so excited about Tagement being available over the counter that they couldn't spare another iota of energy to fervently enjoy the debut of **Avengers Unplugged**.

Anyway ...

MARVEL

While on the subject of the **Avengers**, we can say that after two issues, Mark Waid has already made **Captain America** a better book than it's been in ten years. At the moment, the only weak link in the **Avengers** chain of books seems to be **Iron Man**. We even expect sales to pick up on that title once "The Crossing" storyline heats up. Of course, it doesn't seem like there's a whole lot left that they can do to poor, pathetic Tony (heart disease laden, recovering alcoholic, paralyzed after hanging out with the wrong chick, may be dead or may be just frozen, might quite possibly be developing a whopper of a stigmatism in his left eye) Stark. Maybe they'll just replace him with a clone from an alternate timeline.

The X-titles continued their downward spiral. Much like *Twin Peaks*, it seems they've introduced too many characters too quickly. Readers seem confused and are obviously finding it easier to drift away from the myriad titles the X-Men universe contains. At least Marvel has refrained (since X-Cutioner's Song, anyway) from wrapping more X-books in plastic. In fact, most of the recently introduced titles in this group have had disappointing sales records. **Starjammers**, **Wolverine/Gambit**, **Professor X and the X-Men**, any of the pseudo annual like books that end in '95, and even **X-Men**, seem to be going nowhere. The only positive sales surprise turned out to **Exiles: Infinity**. Perhaps you had a chance to see one of the ultra-limited enhanced copies of this frequently clamored for Juggernaut showcase title. The enhancement: Every time you turn a page, a small chip electronically recreates the sound of something scraping the bottom of a wooden barrel.

The whole Malibu relaunch has actually been fairly successful here, but it's too early to tell whether we'll see some innovative storytelling on a regular basis or more of the same old song and dance.

Marvel OverPower (the card game, not the new company slogan) sold really well the first week, but has since ground to a halt.

DC

The fact that Mark Waid's name is all over the comic racks like a bum on a cheese sandwich is a source of joy for many a reader. He's been spectacular on both **The Flash** and **Impulse**, two similar books that each have a different but equal quality to them. But wait! There's more! As I write this, the first issue of **Underworld Unleashed** has come out, and it looks like a hit. Waid seems to have introduced the first good major villain in the DC Universe since Darkseid. The story was good, and it may have actual ramifications in the rest of the DC line. And a great big congratulations goes out to the person on the DC staff who took such great advantage of whatever sale there was on that bright, garish, left over circa 1985 volleyball shorts neon green ink.

Once again, we can't say enough good things about **Preacher** and **Starman**. Perhaps they're picking up all of the readers who have abandoned **Shade**, **Animal Man**, and **Swamp Thing**.

DARK HORSE

Overall, it seemed like a light output month for the Dark Horse line. The biggest surprise here was how well the **Shadow/Doc Savage** crossover sold. It was certainly more entertaining than the *Shadow* film.

Motorhead #1 sold out in it's first week and **Ghost** numbers haven't suffered from the loss of Adam Hughes' pencils. The only title in the Dark Horse heroes line that has taken a downturn is **The Mask**. In addition, the quick and unsightly end of **Agents of Law** irritated most of that title's fans.

Maybe some of the legend creators took their title a tad too seriously and thought that they only had to create a single story and we would hand it down from generation to generation thereafter.

TOPPS

After experiencing a slight dip in sales, the beginning of the new season has lifted **X-Files** sales back to their previous heights. Those photorealistic covers are excellent for attracting the coveted non-comics reading civilians.

Mars Attacks—unlike the current X-Men titles, this is a great book based on popular trading cards. A good seller and a fun read, this title also looks like a fine investment. This opinion has little to do with the fact that Tim Burton is making an upcoming film. We think it's a good buy because it's a series that can grow in virtually infinite directions. It seems like a concept that could only be boring in the wrong hands—which it most certainly is not.

IMAGE

Voodoo/Zealot: Skin Trade sold pretty well. The popular opinion is that it might have sold better had it not used as one of the courses in the big eight-man relay race. Maybe the dynamic, action-packed cover scared the faint at heart.

Although we're not at liberty to make a clean breast of our actual sales figures, there may be a few more select Image titles

while firm or sagging performances you might want to keep abreast of: The first issue of the **Zealot** mini series sold out and was generally well received. The **Ballistic** mini however, has been a big disappointment. **Glory** sold well in her own title but apparently isn't a strong enough character to sell any extra copies of **Brigade** the first part of the **Cyblade/Shi** crossover sold as well as expected. There seems to be some anticipation for **Witchblade**'s upcoming tie in. Truly a coveted Halloween treat.

INDEPENDENTS

Even though it's technically a Marvel book, Spumco's **Comic Book** should really be approached as it's own entity. It's certainly a book that could be considered independent of good taste. Of course, therein lies the point. If you liked *Ren & Stimpy* in the good old days (before the dark times, before the Empire) then you'll enjoy this goofy, activity book sized romp through a day in the life of Jimmy the Idiot Boy. And remember kids... if it says Spumco, it means Quality.

The front runners in the next **Bone** derby seem to be **Poison Elves** and **Strangers in Paradise**. In the case of **Poison Elves**, I could probably sell copies of the original **I, Lusiphur** for 3 to 4 times guide. The same equation goes for the original **Strangers** mini series from Antarctic Press.

Some other independents seem to be establishing a position on the front lines of the war against mediocrity. **Optic Nerve** (a fine book but take your time with it because it's only scheduled twice a year), the fascinating and surreal **Dirty Plotte**, **Strange Attractors**, anything by Jim Woodring, **Bacchus**, the **Barron Storey** portions of Tales **From The Edge**, and **ComicsLit Magazine**.

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SOME VARIANT MADNESS

The winner for "Most Appearances in a Variant" is **Shi** from Crusade Comics: **Tomoe #1 Commemorative Shi/Cyblade #1A**, **Shi #5A**, **Tomoe #1** and **Cyblade/Shi Special Preview Edition**, the **Shi Fan Appreciation #1**, and **Senryaku** virgin covers will always sell with in a few days of re-stocking them. "Most Talked about Variant" goes to Lady **Death in Lingerie—Leather Edition** which is already experiencing wild price fluctuations between $40-$120.

THE POWER OF "WORD OF MOUTH"

That's our theme this month. These are the books everyone's talking about. Or at least everyone that still talks to me anyway. These are the comics that make you want to find all your friends that collect a so and tell them, "You gotta read this!"

Shi #6 and **Shi/Cyblade** from Crusade: Like a proverbial 1-2 punch, this dynamite duo sent collectors scrambling from Boston to New York. Everyone wanted to read **Shi #6** and the **Tomoe** variant didn't hurt. Then word got out that **Tomoe #0** will launch the regular series in '96 with a story that crosses **Shi #6** and goes straight to issue #2. That's right, the **Tomoe #1** variant is **Tomoe #1!** Remember, you read it first in **FAN**.

Dawn & Animal Mystic from Sirius. I'm casting my vote for sexiest comic cover of 1995 for the White Trash edition of **Dawn #1**. Sure all the different editions of **Dawn #1** sell like hot cakes. The Black Light and Look Sharp editions sell for as much as the other $25's, but to quote the producers of syndicated TV talk shows, "Nothing sells better than White Trash." **Drama #1** has risen to a $10 comic, and all other original **Cry for Dawn** books are not lasting very long on store walls. What else is there to say about something you can't keep in stock?

Preacher and **Starman** from DC: The people who will be rich in this business in the next few months are the ones who have been backing these two books and have a large quantity in their back issue bins. I've supported **Preacher** since issue #1 and literally can't keep back issues in stock. I'm not exaggerating, they sell immediately. I missed the boat on **Starman** though. **Starman** is the most requested title that I don't have in stock. Every convention I do, which is quite a lot, brings multiple requests for "ANY **Starman** back issues?" The answer always disappoints both of us. To sum it up, anyone deep with these books is rich until DC gets wise and prints the trade paperback which should be any day now. Prediction: These will be the best selling TPB's since the **Watchmen** and the **Death of Superman** TPB's.

Gen[13] and **Astro City** from Image: Is it time to start believing that **Gen**[13] is the next **X-Men**, a regular item on nearly everyone's buy list? Maybe. Sure the 14 variant covers tweaked everybody's "inner collector," but most folks have stayed on for the and they seem to be enjoying it very much. I know it's early to be saying this, but **Astro City** is the best superhero comic on the shelf today. Thankfully, people are buying it in droves. I will force myself to have the patience I will need to let Kurt Busiek build his beautiful new world. I think it's worth the wait.

The Life and Times Of Uncle Scrooge: It has taken a little time but Don Rosa's Duck epic masterpiece has finally caught on valuewise. Most difficult to find are parts #1, 2 & 3, costing you anywhere from 59-$16 each. The quality of this story is so enjoyable that I find myself going back and re-reading the entire story each time a new chapter is published. This is a perfect example of the "then he told two friends and so on and so on..." Sales have risen dramatically the last 3-4 issues, which alone is note worthy because the book is published every other month. It is usually very tough to keep, much less grow, an audience with a slow publishing schedule.

Keeping that thought in mind, take **Penthouse Comics**, they could be one of the best selling books in the world if they could ship that sucker monthly instead of quarterly.

The Big Guy and Rusty the Boy Robot from Dark Horse: It's early for this comic but fan reaction has been very strong here, in spite of the fact the book seems truly under ordered. Frank Miller and Geof Darrow are telling one of the most vividly entertaining stories in the business. The large size format is the only way to go when publishing Darrow. Buy this comic, if only because it's the biggest comic in the store.

I stocked all the **Double Impact** bells and whistles editions because my customers were asking me to. Overall they sold very well, especially the **Silver Bagged Double Impact Nude San Diego edition** #2 & the fall Javits NY show **Cloud Cover Variant** Edition (only 2000 copies). I should be happy, right? Unfortunately, I don't think the quality of the production and story justify the marked up prices people are paying for this, this... (explicative deleted). There, I said it. It's out there. The Emperor has no clothes. Let's move on.

Second to **Starman** in the "Most Requested But Don't Have Any In Stock Category" is anything from Verotik Publishing. **Verotika, Satanika**, and the rest are another line carving out a unique niche on the shelf. I really wish I could keep these in stock, but they sell too quickly, darn it. I'll just have to live with it I guess.

CARDS AND TOYS

The Warner Bros. Stores' Exclusive Kenner **Batman** Action Figures are my hottest line of toys, selling for between $15-$20 each. Happy Meal Toys in general are also hot. The superhero stuff especially, as usual.

PREMIUM RINGS

Usually finding rings is the toughest part of collecting them. One collector called me from British Columbia with news of an interesting find. While searching for goodies in a 5 & 10 store, he found over 100 **Rat Fink Rings** from the 1960's! Of course he bought them all since the store only charged him five cents for each ring. It's stories like this that keep collectors like you and I searching for the pot of gold. Like the lottery guys say, you never know.

THE IT'S A SMALL WORLD DEPT.

I just received a want list from a guy in the Netherlands who read this column. Don't feel bad when no one understands why you like comics. Remember, there are folks like us all over the world.

Lee's Comics
5785 Hwy 1 Parkway North
Pilot Knob, CA 94366
Tel (415) 493-3581

Hey, everybody! Here's our latest report on comics, publishers, and old comics sales. As usual this report reflects what sells on the peninsula of the San Francisco Bay Area.

Amaze Ink

Replacement God is the latest Small Press wonder. Our initial orders were low. Just 10 copies. They sold out in less than a week. We have had six different people request that we reorder issue #1. We recently received and sold out of issue #2. The art is decent, the humor is goood, the story has started off with good character development. If you like **Bone**, then give this book a try.

Dark Horse

The cover art on the **Star Wars** comics has been superb. The stories have been consistently well written with an especially good representation of the character's personalities. Very true to the movies. The sales have generally been good. The reason that this line of comics rarely places in the top 20 is the inside art. It is not bad art, but it rarely stands out. The exception to this are the two **Dark Empire** mini-series. We suggest that Dark Horse publish a fully painted *Star Wars* graphic novel with Dave Dorman as the artist. We predict that the sales of such a book would be outstanding! By they way, Dark Horse TPB's are in the top 10 for our backlist reorders! We sell more of Dark Horse's material as books than as comics. Go figure.

DC

Underworld Unleashed initially sold well. But when **Underworld Unleashed: Apokolips** came out, interest dropped off. The crossovers have not helped sales, either. Storylines that have crossovers in many different titles have really run their course and it is time for us as retailers to stop having to worry about if five or six titles *might* sell a few copies more due to a huge crossover. 'Nuff Said. (Oops, wrong publisher.) We ordered big on **Superman: At Earth's End.** Unfortunately, we only sold half our order. The art is good, but the story got kinda zany in some places. **Vigilante: City Lights, Prairie Justice** is another title that we sold only half our order. 40 copies ordered and 20 sold. This baffles us as James Robinson's writing generally attracts readers. **Sandman** orders are still 200 copies per month. We will be sorry to see this quality title (and big seller!) go.

Entity Comics

Gensaga #1 by Raff Ienco is a title worth looking at if you like Marvel or Image comics. The art reminds us of a cross between Erik Larsen and Rob Liefeld. Check it out.

Image

There have been no surprises from Image lately. On a side note, **Gen**[13] now sells as well as **Spawn**.

Marvel

Ruins #2 finally shipped The sales were soft at 40 copies. Also, the art switched on page #16 and did not have the same appeal as Cliff Nielson's. Plus, there did not seem to be a point to the story that we could grasp. The **Marvels** look is an eye catching format. The inside material needs to match what this deluxe format promises. Conversely, **Tales of the Marvels: The Wonder Years** sold very quickly because the art and story matched what the deluxe format promised. We sold out of 50 copies and had to reorder more to fill demand. The **Incredible Hulk** #435 was lots of fun to read. A very funny story with the Hulk and the Rhino playing baseball. Also, it was nice to see Gary Frank on this comic again. Even if it was only the cover. After the **X-Men** and **Spider-Man**, the **Hulk** is our top selling Marvel title and stays at 100 copies a month. **Spectacular Spider-Man** #229 was a bit of a let down. We ordered 150 copies and sold 65. Less than half! The sales on **Web of Scarlet Spider** and **Amazing Scarlet Spider** are very slow. We ordered 200 copies of each and sold 90 copies of each. Again, less than half. At first, the clone storyline was well written and sales went up. But, the revelation that Peter Parker was not the original Spider-Man but the clone seemed to hurt the story rather than help it. Now, our customers are uninterested. The clone storyline seems to have had the opposite effect on **Spider-Man** than the Age of Apocalypse storyline did for the **X-Men**. By the way, no one here likes the new Spider-Man costume.

Tekno-Comics

Nothing new to write about here but Happy Birthday, Tekno!

Topps

Lady Rawhide is still doing well. One of these days the bad girl craze will end, but not today! It seems strange that the **Zorro** titles were cancelled while its spin-off keeps going. We order 30 copies and sell out. **Mars Attacks** is also holding up with sales of 25 copies.

Viz

No new information here either. Viz sells well. The one thing that is interesting is that Viz is #1 for our trade paperback sales. We generally order 25 copies of the latest **Ranma 1/2** TPB and sell out in two weeks. We keep getting more and selling out. If you have not tried this line of comics yet, go out and buy TPB #1 of **Ranma 1/2.** You will like it.

Golden Age Comics

We just bought a stack of **Planet Comics** and started moving them right away. The biggest book in this stack was **Planet Comics** #3 in VG for $486! We sold it three hours after buying it!! In this stack we also had the scarce #15 for $229 in Good. That sold within a week. We also sold a **Jumbo** #106 in Good for $14 and a **Wings** #91 in VG for $22. This month Fiction House Magazines were the big sellers!

Silver Age Comics

Recently we have made an extra effort to sell Silver Age. We took two of our back issue bins and separated them from the rest and dedicated them to Silver Age only. This has generated more interest and increased sales. Here are some of the books we sold off the wall this month. **Amazing Spider-Man** #10 in VG for $157, #22 in Good for $23 and #66 in VG for $12. **Mystery in Space** #88 in VG for $30. **Conan** #1 in Fine for $70. **Rip Hunter** #1 in Good for $49 and finally **Star Spangled War Stories** #146 in VF for $12.

That wraps it up for this month. If anyone has any compliments, comments, or complaints we can be written or faxed at the above information. We would love to hear from everybody! And remember, don't be flippant, buy FAN!

If you're interested in becoming one of FAN's pricing advisors, write us for more information:

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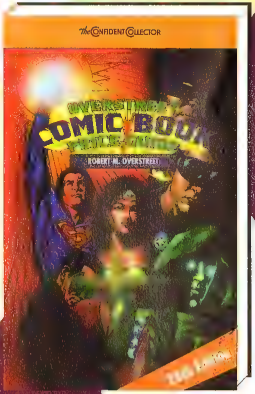

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Hello, welcome to the FAN Price Guide! We work night and day to insure that the prices listed in the following pages are the most accurate and honest relection of the comic book market. Enter freely, and of your own will.

ABOUT PRICING

The prices shown in the price guide section represent an honest and responsible evaluation of current market values. The prices represent an average of dealer retail prices compiled from data supplied by the network of FAN advisors. Prices often vary widely from region to region because supply and demand factors often vary. Therefore, each buyer and seller should determine prices based on both prices listed here and regionally specific supply and demand factors. The prices, particularly on more expensive books, are a "moving average" of the market prices realized over the past month. Prices are constantly being recorded and averaged prior to the release of each issue. It is important for collectors to understand that since the Overstreet price is an average it will never be the same as the highest or lowest most recent sale price. Collectors attempting to sell some or all of their acquisitions at a wholesale price to dealers should remember that dealers buy comics in order to resell them to other collectors. Dealers must always pay a higher percentage for issues which can be sold quickly and a much lower percentage for items in low demand. Dealers buy at a percentage that allows for their overhead, plus a fair margin of profit.

Pricing New Comics: This guide lists retail prices of most current comic books. The latest issues are usually listed at cover price, except in certain cases when market conditions warrant.

PRICING LOWER GRADES

Prices listed in this Guide are for comic books in Good (GD), Fine (FN) & Near Mint (NM) condition. The value of a comic in a lower grade is a specific percentage of the Near Mint value. To find the correct price spread for a specific book, consult the annual *Overstreet Comic Book Price Guide*. Please note, however that price spreads vary, based on many factors, including demand, rarity, grade, and overall rarity.

PRICING INDICATORS

A title listed in Red means the book is in high demand as well as experiencing an increase in price. A title listed in Blue means that the book is experiencing a decrease in demand as well as in price.

GRADING COMICS

Grading comic books is essentially describing its condition, which may range from absolutely perfect "mewsstand" condition (MINT) to extremely worn, dirty, and torn (POOR). For a more detailed instruction on the art of grading comic books consult *The Overstreet Comic Book Grading Guide* available in most book stores, comic specialty shops, or direct from Gemstone Publishg.

POLYBAGGED COMICS

It is the official policy of FAN to grade comics regardless of whether they are still sealed in their polybag or not. The polybag and it's entire contents may be preserved so that all components of the original product remain together.

RESTORED COMICS

Since this hobby began it has always been tempting for the dealer or collector to perform repairs on comic books. In the past, tape was used to seal tears, rips, loose covers, and centerfolds and spine reinforcement. It is now known that many tapes are very damaging to paper. Today, most repairs are done with neutral pH glues, special invisible papers, and webbing reinforcement.

Over years now, comic books have had minor to major restoration work performed. It is very important for the novice collector to understand that most repaired/restored books are not worth the same as books in the same grade in *than original* condition. The more expensive the book, the more likely it has been restored. After restoration, these books are not actually in higher grades, but are considered lower grade books than are described by their **Apparent Grade**. Some books do need to be repaired and/or restored to improve to preserve them. Note: The lower the grade, the less objectionable repairs/restoration become. In fact, low grade books sell better when they have been cleaned to achieve a better visual appeal. Whenever possible, books should be examined very closely for repairs and restoration before purchase. Some of the major things to look for are: bleached/whitened pages and covers, trimmed pages and covers, spine and tear reinforcement, glue, replaced staples, replaced sections of the cover, wrinkles pressed from covers, recolored (color touch) and reglossed covers.

Dealers should disclose any known restoration at the time of sale. Any restoration is considered a defect because it is an alteration of the original condition of the book.

GRADING DEFINITIONS

The hardest part of evaluating a comic is being objective, and knowing what characteristics to look for. Very Important: A book must be graded in its entirety, considering all defects. Do not grade the cover alone. A book in any of the grades listed must be in **Original Unrestored Condition**. Restored books must be described as such.

THE EIGHT NOMENCLATURE GRADES

MINT (MT)

Near perfect in every way. Only the most subtle bindery or printing defects are allowed. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimal fading. Corners are cut square and sharp. Staples are generally centered and clean with no rust. Cover is generally centered and firmly secured to interior pages. Paper is supple and fresh. Spine is tight and flat. Primo

NEAR MINT (NM)

Nearly perfect. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimum of fading. Corners are cut square and sharp with ever so slight blunting permitted. Staples are generally centered, clean with no rust. Cover is well centered and firmly secured to interior pages. Paper is supple and like new. Spine is tight and flat. A little less than Primo.

VERY FINE (VF)

An excellent copy with outstanding eye appeal. Sharp, bright and clean with supple pages. Pages and covers can be yellowish/tannish (at the least) but not brown and will usually be off-white to white. Starting to head out of that whole Primo thing.

FINE (FN)

An exceptional, above average copy that shows minor wear but still relatively flat, clean and glossy with no subscription crease or brown margins. Typical defects include: light spine wear, minor surface wear, a light crease, minor yellowing/tanning to interior pages. Compared to a VF, cover inks are beginning to show a significant reduction in reflectivity but is still highly collectible and desirable. Definitely less than Primo

VERY GOOD (VG)

The average used comic book most commonly found. This comic shows moderate wear but eye appeal has not been reduced to the point that it is not desirable. One or two minor markings on cover or minor spine roll are allowed. Lightly creased along spine or extremities, sub-crippin crease, loose centerfold, or minor chip or piece missing allowed. Not even in the same ballpark as Primo

GOOD (GD)

This comic has all pages and covers, although there may be small pieces missing. Commonly creased, scuffed, abraded and soiled, but books in this grade are completely readable. Paper quality is low but not brittle. An attractive kind of ugliness.

FAIR (FR)

Very heavily read and soiled, but still complete. Damaged beyond collectibility for most collectors. brings 30-50 per cent of the Good price. Sure it can get worse than this

POOR (PR)

Sufficiently degraded so as to have little or no collector value. Often severely stained, abraded, defaced, or damaged beyond readability. Absolute bottom of the barrel.

Contact us online at: PriceFAN @ aol.com

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271, 275, 277-282: 282-Last 10¢ issue 9.30 28.00 65.00
276-68th Legion app. 21.00 62.00 145.00
283-Legion Of Super-Villains app. 9.70 29.00 68.00
284-Mon-El app. 9.70 28.00 68.00
285-12th Legion app. (2/62) 9.70 29.00 68.00
286-288: 287-1 0th Legion app. 5.70 17.00 40.00
290(7/62)-1 7th Legion app; Phantom Girl app. 5.70 17.00 40.00
291, 292, 296-299 4.00 15.00 34.00
293-Origin Comet (Superhorse) 10.30 31.00 72.00
300-(5/63) 5.70 17.00 40.00
301-303, 305-308, 310-320 2.60 8.00 18.00
304-Origin/1st app. of Black Flame (9/63) 3.60 11.00 25.00
309-Legion app.; Batman & Robin c-8 cameo 3.10 9.40 22.00
321-333, 335-340 2.30 6.00 14.00
334 (Giant-G)-80-Legion Supergirl, Legion 4.10 13.00 30.00
341-346, 348-359: 344-Batman x-over 1.70 5.00 12.00
347, 360: (Giant-S-33 & G-45) 2.90 9.00 20.00
361-372, 374-380: 377-Legion begins 1.30 3.00 8.00
373-Giant Supergirl (G-57)/Legion c 1.30 3.00 19.00
381-424, 411-439-issue # ends 1.40 2.80 7.00
425-Adams art, The Atom begins 2.20 5.00 13.00
426-436, 438, 439: 432-1st SA Supergirl 1.40 2.80 7.00
437, 443-(100-pg. issue) 2.00 5.00 12.00
440-1st early-cover Green Arrow 1.40 2.80 7.00
441-Curtis & on Green Arrow continues 0.80 2.10 5.00
442, 444-499: 484-(20th anniversary issue 0.70 1.40 3.50
500-Superman life story (1 of 6 parts) 1.00 2.00 5.00
501-551, 554-582: 523-1st app. Vibe 0.40 0.80 2.00
552, 553-Anima/Man-Monsters (2 & 3/84) 0.80 2.10 5.00
583-Alan Moore scripts 1.20 4.00 10.00
584-Byrne-a begins; New Teen Titans app. 0.40 0.80 2.00
585-599: 598-1st app. Checkmate 0.30 0.60 1.50
600-(2.50, 64 pgs.) 1.00 1.50 4.75
601-642 (1.50, 52 pgs.): 611-614, Catwoman 0.40 0.70 1.75
643-Monthly issues, Perez-a/a, scripts begin 0.40 0.70 1.75
644-649, 651-699: 666, 668-679-66th Death of Lex Luthor 0.40 0.70 1.75
674-Re-intro S/Supergirl 679-Last 1.00 c 0.20 0.40 1.00
650-(1.50, 52 pgs.)-John cameo 0.30 0.60 1.50
652-Superman reveals id to Lois Lane 0.80 1.75 4.00
667-(1.75, 52 pgs.) 0.40 0.70 1.75
680-682 0.30 0.50 1.25
683-Doomsday comes 1.00 2.00 5.00
684-Last S and S/Lois wedding 0.30 0.50 1.25
684-Doomsday battle issue 1.00 2.00 5.00
685, 686-Funeral for A-bomb issues; Supergirl app. 0.40 0.80 2.00
685-2nd & 3rd printings 0.20 0.30 1.25
687-(1.95)-Collector's Ed, w/die-cut-c 0.40 0.80 2.00
687-(1.50)-Newsstand Ed. w/mini-poster 0.30 0.60 1.50
688-699, 701-703 (1.50): 688-Guy Gardner-city 697-Bizarro-city 0.30 0.60 1.50
700-(2.95)-Foil-c; Kansas tornado destroys town 1.00 2.00 5.00
701, 284, 287-289: 288-Bizarro cover 0.70 2.00 4.00
282-55th Legion app., intro/origin Starboy 1.00 3.00 7.00
283-Intro Phantom Zone 2.00 6.00 14.00
285-1st Tales of Bizarro World story in Adv 1.00 3.00 7.00
286-1st Bizarro Mxyzptlk; Bizarro-c 1.40 4.00 9.00
290-8th Legion app., last 10¢ issue 1.90 5.60 13.00
291, 292, 295-298, 295-Bizarro-c 1.60 4.80 11.00
293-13th Legion app., 1st Bizarro Luthor 1.90 5.60 13.00
296-1st Bizarro & Phantom Zone, Pres. Kennedy 1.10 3.60 8.00
299-1st Gold Kryptonite (8/62) 8.30 25.00 58.00
300-Legion series begins (9/62) 10.00 140.00 325.00
301-Origin Bizarro/Boy 4.00 12.00 28.00
302, 305, 307-1st app. Matter Eater Lad 10.30 31.00 72.00
306-310-1st Legion of Substitute Heroes 8.00 24.00 56.00
311-320, 316-Origins & powers of Legion 6.30 18.00 43.00
321-Intro Time Trapper 5.30 17.00 40.00
322-330, 327-Intro Lone Wolf in Legion 4.90 14.60 34.00
331-340: 340-Intro Computo in Legion 4.70 11.70 28.00
341-1st Luck Girl becomes Duo Damsel 4.00 10.00 24.00
342-345, 347, 350, 351 2.50 6.30 15.00
346, 348, 349, 346-Intro Karate Kid 2.50 6.30 15.00
352, 354-360 1.70 4.20 10.00
353-Death of Ferro Lad in Legion 3.00 8.00 20.00
361-364, 366, 368-370 2.00 4.90 10.00
365, 367, 371, 372 371-Intro Chemical King 2.00 4.00 10.00
373, 374, 376-380, 380-Last Legion in Adv 1.80 3.60 9.00
375-Intro Quantum Queen & Wanderers 2.00 11.00 10.00
381-Supergirl joins (1st full length story-6/70) 2.20 4.40 11.00
382-389, 391-400 0.80 1.60 4.00
390, 401-600 pg. giants (5-69 & 6-81) 2.60 5.00 12.00
401-402, 404-412, 414-420 (52 pgs.) 1.00 2.00 5.00
403-Giant-G-81 (68 pgs.)/Legion c 2.00 4.00 10.00
411, 413, 418, 419, 411-415, 417, 420 (52 pgs.) 0.30 0.60 1.50
412-Origin/1st Asmodel Man/Star Boy 1.00 2.00 5.00
416-1st Astral Boy/Dark Circle Kid-4/84 0.70 1.40 3.25
415, 420-1st mail Man-r/Sec Adv #190, 195 0.30 0.70 1.70
416-Giant DC-100 Pg. Super Specs, #10, G.A.-r 0.50 1.00 2.50
417-Vigilante; Frazetta Shining Knight-r 0.30 0.60 1.50
421-424, 426 Death Supergirl in Adv 0.60 1.20 3.00
425-New look begins (change to advertures) 0.40 0.80 2.00
426-427, 432-458: 432-440-Spectre stories 0.40 0.80 2.00
428-1st app. Black Orchid (6-7/93) 1.60 3.00 8.00
429-430 Black Orchid-c/stories 0.80 1.60 4.00
431-Spectre stories 1.00 2.00 5.00
459, 462 New Gods/Darkseid story concludes from New Gods #19 (#459 is dated 9-10/78) w/o'er using a month 1.40 2.80 7.00
461, 462 (68 pgs.)-Death of Earth II Batman 1.60 3.20 8.00
463-466 (1.00, 68 pgs.) 0.20 0.60 1.50
467-Batman by Dollar, Plastic Man begins 1.40 2.80 7.00
468-492 Last comic-size issue 0.30 0.50 1.25
493-499 -497: 100 pg. digests beg in 0.30 0.90 1.25
500-All-Legion reprints 0.40 0.80 2.00
501-503 Golden Age reprints 0.30 0.60 1.50

ADVENTURES INTO THE UNKNOWN
No. 51, Jan, 1954-No. 174, Aug, 1967
American Comics Group
51(3-D effect-c/story)-Only white-c 22.00 66.00 152.00
52-58 (3-D effect-c/stories)-Black-c 20.00 59.00 138.00
59-3-D effect story only 14.00 42.00 98.00
60-Woodrespaw-a by Landau 8.00 24.00 56.00
61-Last pre-code issue (1-2/55) 6.20 18.00 43.00
62-70 5.00 15.00 35.00
71-80 3.60 11.00 25.00
91,96(#95 on inside),107,116-All contain Williamson-a 4.00 15.00 34.00
92-95,97-99,101-106,108-115,117-127 3.40 10.20 24.00
100 3.70 11.10 26.00
128-Williamson/Krenkel/Torres-r/last 10¢ issue 1.40 12.30 24.00
129-150 2.60 8.60 20.00
151-153: 153-Magic Agent app. 2.40 7.30 17.00
154-Nemesis begins (origin), ends #170 3.10 9.00 22.00
155-167, 169-174, 167-Magic Agent app. 2.10 6.40 15.00
168-Ditko-c/p 2.90 8.60 20.00

ADVENTURES OF BOB HOPE, THE
No. 32, Apr-May, 1955-No. 109, Feb-Mar, 1968
National Periodical Publications
32-40: 32-1st code approved issue 8.90 27.00 62.00
41-50 7.40 22.00 52.00
51-70 5.00 15.00 35.00

Action Cir #1

Publishing 105 .95-1st example issue (11/65) 2.60 7.70 18.00
44 Ayers,Simon cameo 2.50 8.60 20.00
106 .59-Monsters-c/stories by M. Adams c/a 4.30 13.00 30.00

ADVENTURES OF CYCLOPS AND PHOENIX
May 1994-Feb.'96, Aug. 1994 (2.95, color, mini-series)
Marvel Comics
1-Articles from X-Men 0.80 1.60 4.00
2-4 0.60 1.20 3.00

ADVENTURES OF JERRY LEWIS, THE (Also, of Dean Martin & Jerry Lewis #1-140) (See Super DC Giant)
No. 41 Nov. 1957-No. 124, May-June, 1971
National Periodical Publications
41-60 4.00 15.00 34.00
61-80 (12-74, Photo-c 3.60 11.00 25.00
81-100 (1-76)-96,98-100.88-Bob Hope app 2.30 6.90 16.00
92-Superman cameo 2.90 8.60 20.00
97-Batman,Robin x-over; Joker-c/story 4.00 12.00 28.00
101-104,106-108-Neal Adams c/a 3.00 10.30 24.00
105-Neal Adams-c/a,M. Adams c/a 4.00 12.00 28.00
109-Superman x-over 2.60 8.00 18.00
110,111 113-116 1.20 2.90 7.00
112 Flash x-over 2.60 7.70 18.00
117-Justice Woman x-over 1.80 4.60 11.00
118-124 1.00 2.00 5.00

ADVENTURES OF SUPERMAN (Formerly Superman #1-423; Jan. 1987-Present)
DC Comics
424 0.40 0.80 2.00
425-Cyborg-c/assn 0.40 0.70 1.75
426-428 0.30 0.60 1.50
463-Superman/Flash race 0.80 1.60 4.00
464-466-Eclipso pre-dates Lobo #1 0.80 1.60 4.00
467-469, 471-491, 493 Last 53.00-c 0.20 0.40 1.00
468 1.75, 92 pgs.) 0.40 0.70 1.75
469-495 0.30 0.50 1.25
496-Doomsday cameos 0.60 2.10 5.00
496 .49-2nd printings 0.30 0.60 1.50
497-Doomsday battle issue 0.80 2.10 5.00
498 .49-Funeral for a Friend; Supergirl app. 0.60 1.20 3.00
498 2nd & 3rd printings 0.30 0.50 1.25
500 (7-'94, 68 pgs.)-Collector's Ed. w/card 0.60 1.20 3.00
500 .50-68 pgs.)-Reg. Ed. w/different c-c 0.50 1.00 2.50
501-Eclipso,Sam Edison 6.00 19.00 45.00
501 .50-Collector's Ed. w/die-cut c-c 0.40 0.80 2.00
501 .50-Reg.Ed.w/normal-c-poster diff.-c 0.20 0.60 1.50
502-507-Superng #-c/story 508-Challengers of the Unknown app
508-Eclipso-c/story 517-09/94-Zero Hour 0.30 0.60 1.50
509 .50-Hale-graphic foil-c ed. 0.50 1.00 2.50
510-512 (75¢/96) $1.8-(11/94) 0.30 0.60 1.50
513-Superman 1.95-c, 527 return of a pre Centaurian from Zero Hour 0.40 0.80 2.00
Annual 1 ('87)-Starbrand & Nightmare 0.30 0.60 1.40
Annual 2 ('88)-Eclipso app. 0.30 0.60 1.40
Annual 3 ('89)-Legends of the Dead Earth 0.30 0.60 1.40
Annual 4 ('90, 68 pgs.)-Elseworlds story 0.60 1.20 3.00
Annual 5 ('91, 68 pgs.)-Legends of the Dead Earth 0.50 1.00 2.50
Annual 6 ('94, 2.95, 68 pgs.)-Elseworlds story 0.60 1.20 3.00
Annual 7 ('95, 3.95)-Year One story 0.80 1.60 4.00

Adventure #469

ADVENTURES OF THE FLY (The Fly #1-6; Fly Man #12-19)
Aug. 1959-No. 30, Oct. 1964, No. 31, May, 1965
Archie Publications, Radio Comics
1-Shield app.; origin The Fly, S&K c/a 60.00 170.00 390.00
2-Williamson, S&K 33.00 99.00 230.00
3-Origin retold 26.00 79.00 185.00
4-S&K-c/Powell-a, Shield x-over 14.00 43.00 95.00
5-10-2-1st S.A. app. Black Hood 3-1st S.A. app Shield 12-on #31 9.00 28.00 65.00
11-13, 15-20-29-Origin Flyglrl retold 6.00 17.00 40.00
14-Intro & origin Flygirl 7.90 24.00 55.00
21-30-30-1st S.A. app. Comet 3.90 11.60 27.00
31-Black Hood, Shield, Comet app. 4.40 13.00 31.00

ADVENTURES OF THE JAGUAR, THE
Sept., 1961-No. 15, Fbs., 1963
Archie Publications (Radio Comics)
1-Origin & 1st app. The Jaguar 19.00 56.00 130.00
2, 3 S-Matt 100.-Issue 9.60 29.00 67.00
4-6-Catgirl app. 7.00 21.00 49.00
7-10 5.00 15.00 35.00
11-15 13, 14-Conqurl, Black Hood app. 4.10 12.40 29.00

AGENT THREE-ZERO
Sept. 1993 (15.95, color, 52 pgs.)
DC (Paradox Press)
1-Peyrabegard w/card & mini-poster; Plati-c/a (1st work) 1.80 3.20 8.00

AGENT THREE-ZERO: THE BLUE SULTANS QUEST/BLUE SULTAN-GALAXI FACT FILES
1994 (2.95, color w/mini-c-s comics, limited series 4)
Galaxi Comics
1-(2.95)-Flip book w/Blue Sultan 0.60 1.20 3.00
1-(3.95)-Polybagged w/trad. ng card, flip book w/Blue Sultan 0.80 1.60 4.00
1-5 95)-Pull out mini-comic of Sultan, flip book w/Blue Sultan 1.00 2.50 6.00

AGENTS OF LAW
Mar. 1995 - Present (2.50, co-ed)
Dark Horse Comics
1-6; 5.6-Predator app. 0.50 1.00 2.50

AGE OF APOCALYPSE:THE CHOSEN
Apr. 1995 (2.50, color, one-shot)
Marvel Comics
1-Wraparound-c 0.60 1.20 3.00

AKIRA
Sept. 1988-Present (3.50/3.95/6.95-color, deluxe)
Epic Comics
1 3.10 9.40 22.00
1, 2-2nd printings 0.70 1.40 3.50
2–5 1.00 2.50 6.00
6–15 0.80 2.10 5.00
16-33-17-Begin 3.95-c 0.80 1.60 4.00
34,35-(6.95) 1.40 2.80 7.00

ALIENS, THE (Captain Johner and...) (Also see Magnus Robot Fighter)
Sept-Dec. 1967, No. 2, May, 1982
Gold Key
1-Reprints from Magnus #1,3,4,6-10, all by Russ Manning 1.90 5.60 15.00
2 Same contents as #1 0.50 1.00 4.00

ALIENS (DARK HORSE)
ALIENS (A sequel to Dark Horse Presents #24)
May 1988-No. 6, July, 1989 (1.95, B&W, r/ in series)
1 1st appearance Aliens in comics 3.60 11.00 25.00
1-Second printing 1.20 2.90 7.00
1-Third - Sixth printings 0.40 0.80 2.00
2 2.60 8.00 18.00
2-Second printing 0.60 1.20 3.00
2-Third printing 0.40 0.80 2.00
3 1.40 4.30 10.00
4 1.20 2.90 7.00
5,6 0.80 2.10 5.00
3-6; 2nd printings 0.40 0.80 2.00

Aliens Vs. Predator #1

Aliens Mini Comic 4-1/2-1985, dist'd. Inc. added in Ayers Portfolio 1.50 3.00 8.00
Aliens Platinum Edition (See Dark Horse Presents) 1.70 4.00 10.00

ALIENS
V2 #1, Aug. 1989 No. 4, 1990 (2.25, color, mini-series)
V2 #1 0.40 1.00 4.00 10.00
V2 #1-2nd printing (.90, 2.25) 0.50 0.90 2.25
2-4 1.00 2.50 6.00

BERSERKERS
Jan. 1995 - Present (2.50, color, limited series 4)
1-4 0.50 1.00 2.50

COLONIAL MARINES
Jun. 1993-No. 10, July, 1994 (2.50, color, limited series)
1-10 0.50 1.00 2.50

EARTH ANGEL
Aug. 1994 (2.95, color, one-shot)
nn-Byrne-a/story; wraparound-c 0.60 1.20 3.00

EARTH WAR
June 1990-No. 4, Oct., 1990 (2.50, color, limited series)
1-Sam Kieth-c/(p) in all 1.20 4.00 10.00
1-2nd print 0.50 1.00 2.50
2,3 1.20 3.00 8.00
3, 4 1.10 2.70 6.50

GENOCIDE
Nov. 1991-No. 4, Feb. 1992 (2.50, color, mini-series)
1-4-Suydam painted-c; 4-Wraparound-c 0.50 1.00 2.50

HIVE
Feb. 1992-No. 4, May, 1992 (2.50, color, mini-series)
1 1-4, Kelley Jones-c/a in all 0.50 1.00 2.50

LABYRINTH
Sept. 1991-No. 4, Jan., 1994 (2.50, color, mini-series)
1-In 1-Painted-c 0.50 1.00 2.50

MONDO PEST
Apr. 1995 (2.95 color one-shot, 44 pgs.)
nn-reprints Dark Horse Comics #22-24 0.60 1.20 3.00

MUSIC OF THE SPHEARS
Jan. 1994-No. 4, Apr. 1994 (2.50, color, mini-series)
1-4 0.50 1.00 2.50

/PREDATOR: THE DEADLIEST OF THE SPECIES
July, 1993-Aug. 1995 (2.50, color, limited series)
1 0.80 1.60 4.00
2-13-Boiton painted-c; 1-3-Gaze-p 0.50 1.00 2.50
1 limbosed foil platinum ed. no price/no ads 6.50 13.00 30.00

ROGUE
Aug. 1993-No. 4, July, 1993 (2.50, color, mini-series)
1-4 0.50 1.00 2.50

SACRIFICE
May, 1993 (6.95, color, one shot, 52 pgs.)
nn-Peter M. Ingar. script; painted-c/a 1.00 2.00 5.00

SALVATION
Feb., 1993 (4.95, color one-shot)
nn-Gil Kathorn, script 1.00 2.00 5.00

STRONGHOLD
May 1994-No. 4, Sept., 1994 (2.50, color, mini-series)
1-4 0.50 1.00 2.50

VS. PREDATOR (SEE DARK HORSE PRESENTS #30)
June, 1990-No. 4, Dec. 1990 (2.50, mini-series, color)

1	1.70	5.00	12.00
1-2nd printing	0.50	1.00	2.50
0 (2/90, 1.95, BBW)-r/DHP 34-36	2.10	6.40	15.00
2, 3	1.50	3.80	9.00
4-Dorman painted-c	1.00	2.00	5.00

VS. PREDATOR: DUEL
May, 1995-Present (2.50, color, limited series)

1-2	0.50	1.00	2.50

VS. PREDATOR. WAR
May 1995 Aug 1995 (7.50, color, limited series)

0-4	0.50	1.00	2.50

ALIEN 3
June, 1992-No. 3 Aug. 1992 (2.50, color, mini-series)
1-3-Sycloan painted-c 0.50 1.00 2.50

ALIEN WORLDS
Dec, 1982-No. 9, Jan. 1985
Pacific Comics/Eclipse

1	0.30	0.60	1.50
2-9 2, 6-Dave Stevens-c/a	0.20	0.40	1.00
3-D-Vib 1-Art Adams 1st pub. art	0.30	0.60	1.50

ALISTER THE SLAYER
Oct 1995-Present (2.50 color)
Midnight Press
1-Born-c 0.50 1.00 2.50

ALL AMERICAN MEN OF WAR
Nov 1127, Aug-Sept, 1952-No. 117, Sept Oct 1966
National Periodical Publications

127 (1952)	90.00	255.00	595.00
128 (1953)	58.00	174.00	405.00
2 (12-1/53-53) - 5	49.00	146.00	340.00
6-10	34.00	101.00	235.00
11-18: Last gun-code issue	20.00	60.00	140.00
19-28	21.00	62.00	145.00
29, 30, 32-Wood-a	21.00	64.00	150.00
31, 33-40	17.00	51.00	120.00
41-50	13.00	41.00	95.00
51-66	9.30	28.00	65.00
67-1st app. Gunner & Sarge	15.00	57.00	132.00
68-70	9.00	26.00	60.00
71-80	6.40	19.00	45.00
81, 83-88: 88-Last 10¢ issue	5.40	16.00	38.00
82-Johnny Cloud begins	7.40	22.00	52.00
89-100	4.00	11.10	26.00
101-117: Johnny Cloud app. 111, 115 & 117	2.60	7.70	18.00

ALLIANCE, THE
Aug 1995-Present (2.50, color)
Image Comics
1-2 0.50 1.00 2.50

ALL-STAR SQUADRON
Sept, 1981-No. 67, Mar. 1987
DC Comics

1-46, 48-67	0.20	0.40	1.00
47-Wolfman-a (1st full story)	0.20	0.60	1.40
Annual 1-3 (11/82-9/84)	0.40	0.70	1.75

ALL-STAR WESTERN (Weird Western Tales #12 on)
Aug-Sept 1970-No. 11, Apr-May, 1972
National Periodical Publications

1	1.80	5.00	11.00
2-El Diablo by Morrow begins	0.80	1.60	4.00
3-8: 3-Origin El Diablo	0.80	1.60	4.00
9-Firearms 13 pgs.	1.10	2.20	5.50
10: 1st app. Jonah Hex (2-3/72)	11.40	34.00	80.00
11-2nd app. Jonah Hex	6.40	19.00	45.00

ALPHA FLIGHT (See X-Men #120, 121)
Aug, 1983-No. 130 Mar, 1994 (#52 on ed direct sale)
Marvel Comics Group

1-1/2 pgs.) Byrne-a/Wolverine cameo	0.50	1.00	2.50
2-12: 12-Double size	0.40	0.70	1.75
13-Wolverine app.	0.70	1.70	4.00
14-16, 16-Wolverine cameos	0.30	0.50	1.25
17-Adams cover/Wolverine cameo	0.30	0.60	1.50
18-20: Last Byrne issues	0.30	0.50	1.25
29-32, 35-49: 39-Portacio-a begins	0.20	0.40	1.00
33, 34-Wolverine app. 34-Origin retold	0.70	1.70	4.00

MARVEL COMICS GROUP
35¢ 178
The AMAZING SPIDER-MAN
YOU'RE NOT GOING TO BELIEVE WHAT HAPPENS TO SPIDER-MAN IN THIS ISSUE!
THE LIGHTNING CHANGE! SPIDER-MAN IS HELPLESS!
THEATER OF FURY!
Amazing Spider-Man #178

50-Double size	0.30	0.50	1.25
51-Jim Lees 1st work at Marvel	1.00	2.00	5.00
52,53-Wolverine; 53-Lee/Portacio-a	0.60	1.20	3.00
54,55, 64-Ms. Fam Lee art	0.20	0.40	1.00
55-62, 1-in Lee art(p)	0.50	1.00	2.50
65, 74, 76-84, 74-Wolverine, Spider-Man	0.30	0.50	1.25
75 (1-95, 52 pgs.)	0.40	0.80	2.00
87-90-Wolverine app. Jim Lee-c	0.60	1.20	3.00
91-99, 101-105, 107-119, 121-125	0.30	0.60	1.50
100 (2.00, 52 pgs.) Avengers app.	0.40	0.70	1.75
106-Australian wrestler-in-issue	0.60	1.20	3.00
106 2nd printing	0.30	0.50	1.25
120, 2.25) Polybagged w/poster	0.40	0.70	1.75
130-(2.25, 52 pgs.)	0.50	0.90	2.25
Annual 1 (1986, '22)	0.50	0.50	1.25
Annual 2-(12/87, 1.25)	0.20	0.40	1.00
Special '92#1-16 92, 2.50)-Wolverine-c/story	0.50	1.00	2.50

AMAZING ADULT FANTASY (Amaz ng Adventures No. 1 & Amazing Fantasy No. 15)
No. 7 Dec, 1961-No. 14, July, 1962
Marvel Comics Group (AMI)

7-Spider-c/a in all	38.00	137.00	455.00
8-Last 10¢ issue	31.00	110.00	375.00
9-13	28.00	100.00	335.00
14-Prof. X prototype	31.00	113.00	375.00

AMAZING ADVENTURES (Amazing Adv. 1 Fantasy #7 on)
June, 1961-No. 6, Nov. 1961
Marvel Comics Group (AMI)

1-Dog-c/b Doom-1st Marvel Super Hero! Origs. & 1stpy. art on all.			
Ketty monster 1-1 6	108.00	325.00	975.00
2	45.00	135.00	405.00
3-6-6-Last Dr. Droom	41.00	122.00	365.00

AMAZING ADVENTURES
Aug, 1970-No. 39 May, 1976
Marvel Comics Group

1 Inh.man's-Sky Ketty in 1-4 ends #10) & Black Widow stories 48) double feature begins	2.40	7.30	17.00
2-4	1.60	3.20	8.00
1-8-H. Adams-a	1.70	4.00	10.00
9, 10 & 10-Morgana app.	1.10	2.20	5.50
11 New Beast begins (1st app.) ends #17	3.70	9.00	22.00
12 & 13 Brunkhorst of Evil Mutants app.	1.00	3.00	6.00
16-1st app. Killraven, H. Adams-a	1.40	4.00	10.00
19-39	0.60	1.20	3.00

AMAZING FANTASY (Formerly Amazing Adv.) Fantasy)
No. 15, Aug. 1962 (Sept, 1962 re. reprint)
Marvel Comics Group (AMI)

15-Origs & 1st app. Spider-Man by Dikk (1 pg.), 1st app. Aunt May & Uncle Ben, Kitty/Oslo-a (5 pgs.)	1530.00	4600.00	23000.00

AMAZING SCARLET SPIDER
May 1995-Present (1.95, color)
Marvel Comics
1 replaces 65M-w/Ben Reilly 0.40 0.80 2.00

AMAZING SPIDER-MAN, THE (See Giant-Size Spider-Man)
Mar 1963- Sep 1995
Marvel Comics Group
1-Origin retold, Steve Ditko-c/a #1-38, Kirby/Ditko-c, 1st Fantastic Four x-over (ties w/FF, #12 as 1st Marvel x-over) 1070.00 3200.00 16000.00
1 (Golden Records Reprint) 14.00 41.00 95.00
(with Golden Records 1966) 36.00 107.00 250.00
2-1st app. The Vulture 240.00 720.00 2400.00
3-1st app. Doc Octopus 168.00 503.00 1510.00
4-Origin & 1st app. The Sandman 137.00 410.00 1230.00
5-Dr. Doom app. 151.00 454.00 1210.00
6-1st app. Lizard 118.00 353.00 940.00
7, 8, 10, 11-Early FF backup story 96.00 289.00 675.00
9-Origin & 1st app. Electro 107.00 321.00 750.00
11, 12-12 Doc Octopus unmasks Spider-c/story 39.00 126.00 410.00
12-1st app. Mysterio 66.00 208.00 485.00
14-1st app. the Green Goblin (Norman Osborn) "Hark-s-over 139.00 417.00 1250.00
15-1st app. Known The Hunter, 1st inversion of Mary Jane Watson (not shown) 56.00 167.00 390.00
16 1st Daredevil-x-over (yellow costume) 42.00 126.00 295.00
17 2nd app. Green Goblin (c/story) 39.00 117.00 295.00
18 1st app Red Lizard (later Hobgoblin) 43.00 129.00 300.00
19-Sandman app. 35.00 105.00 245.00
20-1st app & origin The Scorpion 42.00 126.00 295.00
21-2nd app. The Beetle (see 1st Spider#123) 26.00 79.00 185.00
22 1st app Princess Python 24.00 72.00 170.00
23-3rd app. Green Goblin (c/story) 44.00 119.00 277.00
24 23.00 69.00 160.00
25-1st app. Mary Jane Watson (cameo) (face not shown) but introduced in Mary Jane) 50.00 200.00
26-4th app. Green Goblin, 1st Crime Master 29.00 86.00 205.00
27-5th app. Green Goblin 27.00 81.00 190.00
28-Origin/1st app. Mother-Man 41.00 124.00 290.00
29, 30 19.00 56.00 130.00
31-38, 31 Intro Harry Osborn (later becomes 2nd Gr. Goblin), Gwen Stacy, & Prof. Warren, 38-Last Ditko-n/a; 2nd app. Mary Jane Watson (cameo, face not shown, 7/66) 11.00 33.00 110.00
39-Green Goblin c/story, id revealed 24.00 71.00 165.00
40-Origin Green Goblin (1st time told) 36.00 107.00 250.00
41-1st app Blaine 18.00 55.00 125.00
42, 3rd app Mary Jane Watson (cameo, last 2 panels) (1st time her face is shown) (11/66) 16.00 47.00 110.00
43-49 11.00 32.00 75.00
50-Intro Kingpin (7/67) 46.00 138.00 320.00
51-2nd app. of Kingpin 16.00 49.00 115.00
52-60: 56-Intro Capt. George Stacy 9.00 26.00 60.00
61-74: 69, 70-Kingpin app, 69-Kingpin-c, 74 Last 12¢ issue 6.40 19.00 45.00
75-89, 91-93, 95, 99, 84, 85-Kingpin c/stories 5.50 16.00 37.00
90-Death of Capt. Stacy 6.00 18.00 42.00
94-Origin retold 8.30 25.00 58.00
96-98, 3 Dg. books not approved by CA, Green Goblin cameo/a 6.00 18.00 42.00
97, 98-Green Goblin-c 11.00 32.00 75.00
100-Anniversary issue (9/71) 23.00 69.00 160.00
101-1st app. Nicolaus; last 15¢ issue (10/71) 23.00 69.00 160.00
101-2nd printing (9/92, silver ink) 0.50 1.00 2.50
102-Origin/2nd app. Morbius (2/4, 52 pgs.) 16.00 47.00 110.00
103-111: 109-Dr. Strange-c/story (6/72) 3.00 9.00 21.00
119, 120-Spider-Man vs. Hulk 4.90 15.00 34.00
121-Green Goblin kills Gwen Stacy 14.00 43.00 100.00
122-Death of Green Goblin 17.00 51.00 120.00
123-128: 123-Cage app. 124- 1st app Man-Wolf (8/73), origin #125 3.10 9.40 22.00
129-1st app Jackal & The Punisher (2/74) 29.00 118.00 275.00
130 133, 138-141, 152-161, 163-164: 152-Last 20¢ iss. 1.90 5.70 13.00
134-Punisher cameo app. (7/74) 3.10 9.40 22.00
135-2nd full Punisher app. (8/74) 9.00 26.00 65.00
136-Re-intro Green Goblin (Harry Osborn) 5.70 17.00 40.00
137-Green Goblin c/story (Harry Osborn) 5.70 17.10 40.00
142,143 Gwen Stacy clone cameos 3.40 10.00 24.00
144-Full app. of Gwen Stacy clone 2.60 8.00 18.00
145,146-Gwen Stacy clone storyline continues 2.60 8.00 18.00
147-Spider-Man learns Gwen Stacy is clone 2.60 8.00 18.00
148-Jackal revealed 3.60 11.00 25.00
149-Spider-Man clone-s beg. to. origin of Jackal 10.70 32.10 75.00

Contents may have settled during shipping

Hair dresser he's not she chose	7.10	21.40	50.00
Man disposes of clone body	4.30	13.00	30.00
Archer carves, Nightcrawler gets	1.70	5.00	12.00
Angel, Nightcrawler ag.	2.70	8.10	19.00
181-190: 189-Clone story recapped; 181-Origin revisited		1.10	3.30	8.00
195-Punisher app.	2.60	7.20	18.00
Green Goblin app.	2.40	7.00	17.00
195-199, 203-208, 210-219	1.30	3.60	8.00
Black Cat	2.10	6.00	15.00
origin issue (1/89)	4.30	13.00	30.00
Punisher app.	3.10	9.40	22.00
& 1st app. Cletus (10/90)	4.70	14.00	33.00
225: Foolkiller-c/story (2/82)	1.30	3.00	8.00
Hobgoblin (Ned Leeds) (3/83) (w/Flattop & card-stock)		11.00	34.00	80.00
Chameleon Tattoos	3.60	11.00	25.00
Hobgoblin/Spidey battle (2nd app.)	6.00	18.00	42.00
246-248: 241-Origin Valkyrie	1.30	3.00	8.00
Goblin cameo (2nd app.)	1.80	5.00	11.00
Chameleon w/Hobgoblin powers battles Spider-Man (10/83)		3.60	11.00	25.00
Kingpin (4th app.)	2.30	6.90	16.00
Hobgoblin/Spidey battle storyline	2.00	6.00	14.00
Hobgoblin app., origin Mr. Negative	3.70	15.00	35.00
Hobgoblin story	1.50	3.80	9.00
Hobgoblin-c/story	1.90	6.00	13.00
Green Goblin unmasked	1.50	4.00	9.00
Silver Sable (6/85)	1.60	5.00	11.00
Wedding planning	6.00	1.20	3.00
Kingpin (Sons Of Kingpin prior app.) (3/86)	1.00	2.50	6.00
Kingpin, Viking Hyde, Hobgoblin app.	2.50	6.00	14.00
Hobgoblin story	2.00	5.00	12.00
Hobgoblin battles Jack O'Lantern	1.90	10.00	13.00
Chameleon app., Gang War begins, ends #288, Hobgoblin cameo		1.70	4.00	10.00
Chameleon app. (cameo Hobgoblin app.	2.10	6.00	15.00
Hobgoblin app. (3/88) 1st app. Carnage (cameo) die-cut & brook-c/s	2.00	6.00	14.00
Venom (not in costume,	6.00	18.00	42.00
Chameleon) Venom in costume	3.90	12.00	27.00
Last black costume, full Eddie Venom story		1.70	4.00	10.00
		7.00	32.00	75.00
		2.30	6.90	16.00

Amazing Spider-Man #290

306-311, 313, 314	1.00	4.60	11.00
312-Hobgoblin battles Green Goblin	3.30	9.90	23.00
315-317: Venom app.	3.00	8.60	20.00
318-323, 325: 319-Blowsky begins	1.30	3.30	8.00
324-Sabretooth app., McFarlane-c (on art)	1.90	5.60	13.00
326, 327, 329-Mc Farlane	0.80	1.60	4.00
328-Hulk app.; last McFarlane-a	1.80	4.60	11.00
330, 331-Punisher app.	0.80	1.60	4.00
332, 333-Venom-c/story	1.70	4.20	10.00
334-336, 338-343	0.60	1.20	3.00
337-Hobgoblin app.	0.80	1.60	4.00
344-1st app. Cletus Kasady (Carnage)	1.70	4.00	10.00
345-1st full app. Cletus Kasady	1.70	5.00	12.00
346, 347-Venom app.	1.70	4.00	10.00
348, 349, 351-359/350 (1.25 cr)	0.50	1.00	2.50
350 (1.50, 52 pgs.)-Origin retold	0.60	1.20	3.00
360-Carnage cameo	1.40	3.50	8.50
361-Intro Carnage	2.60	8.00	18.00
361-2nd printing; silver-c	0.40	0.80	2.00
362, 363 Carnage & Venom-c/story	1.50	4.00	9.00
362-2nd printing	0.30	0.60	1.50
364, 366-374, 376 367 373-Venom back-up. 374 Venom-c/story			
375-Cletus' app. 378-Maximum Carnage, part 3. 381, 382-Hulk app.			
383-The story app. 384-Venom/Carnage app.	0.40	0.70	1.75
385-(1.95)-Silver hologram on c, pull-out poster; 1st app. S-Man 2099		1.90	2.50	6.00
386-2nd printing, gold hologram on -c	0.80	1.60	4.00
375-(1.95)-Hobgoblin-c/Green Goblin-c/story	1.00	2.40	5.75
387-(2.25, 68 pgs.)-Movie-stand Editions; 2 back-up stories: Venom, Cardiac & Chance	0.59	0.90	2.25
388-(2.95)-Collectors Edition w/foil-c	0.60	1.20	3.00
389-395, 398-399, 403-406: 389-Reg in 1.95-c; Green Goblin app., unmasked and shoot 394-Power & Responsibility Pt. 2. 396-Clone Saga	0.40	0.70	1.75
403-Carnage app. 405-New Doc Ock	0.30	0.60	1.50
390 (2.95)-Collectors Edition, polybagged w/16 pg insert & animation print	0.60	1.20	3.00
396-(2.95, 68 pgs.)-Deluxe edition; flip book w/Morbius as Spider-Man & Silver foil both-c	1.00	2.00	5.00
397-(2.25-c)-Flip book w/Ultimate Spider-Man	0.50	0.90	2.25
400-(2.95)-Death of Aunt May	1.00	2.00	5.00
400 (3.95)-Death of Aunt May-Die-cut, c embossed		1.20	2.40	6.00
400-Collector's Ed.-White-c	3.00	6.00	15.00
Annual 1-('64)-1st Sinister Six; new #3 pg cty	48.90	147.00	440.00
Annual 2-('65)-New Doctor Strange by Steranko	21.00	63.00	210.00
Special 3-(11/66)-Avengers vs. Hulk c-over	10.00	30.00	70.00
Special 4-(11/67)-Spidey battles Hulk, main Torch (new #1 pg story)		10.00	30.00	70.00
Special 5-(1968)-Peter Parker's parents; New #0 pg; Red Skull story		11.00	32.00	75.00
Special 6-(11/69)-c/41 pg. Sal-over Sanctum; from Annual #1		4.50	11.00	27.00
Special 7-(12/70)-All requests		4.50	11.00	27.00
Special 8-(12/71)-All reprints		4.50	11.00	27.00
X-ing Sizer 9 (1973)-r/Spec. Spider-Man magazine (Green Goblin c/story, | | 40 pgs.re-sailed from orig. 58 pgs)	4.20	10.00	25.00
Annual 10-12 (1976-78)-All new-a		3.40	8.00	20.00
Annual 13 (79)-John Byrne-a		1.30	3.30	8.00
Annual 14 (80)-Miller-c/a		1.50	3.80	9.00
Annual 15 (81)-Romita app., Miller-c/a		2.00	8.60	20.00
Annual 16-20 (1982-86)		1.20	2.90	7.00
Annual 21 ('87)-Wedding issue; direct sale		1.50	3.80	9.00
Annual 21 ('87)-Wedding issue; newsstand		1.50	3.80	9.00
Annual 22 ('88)-Evolutionary War		1.30	3.30	8.00
Annual 23 ('89)-Atlantis Attacks, Lielfeld-p		1.20	2.90	7.00
Annual 24 ('90, 2.00)		0.80	1.60	4.00
Annual 25 ('91, 2.00)-1st solo Venom story		2.00	5.00	12.00
Annual 26 ('92, 2.25)-New Warriors, c/story-Venom solo story, cont'd in Spect. S-M Annual #12		1.20	2.90	7.00
Annual 27 ('93, 2.95)-Polybagged w/card, 1st app. Anexo		0.60	1.20	3.00
Annual 28-('94, 2.95, 68 pgs.)-New Carnage-c/story		0.60	1.20	3.00
...Soaring on Thin Ice 1-('00, 1.25, Canadian)		1.00	2.00	5.00
...Skating on Thin Ice 1-('01, 1.50, Amex)		0.40	0.80	2.00
...Double Trouble 2-('99, 1.25, Canadian)		0.60	1.20	3.00
...Double Trouble 2-('03, 1.50, Amex/Canada)		0.40	0.80	2.00
...Hit and Run 3-('00, 1.25, Canadian)-Ghost Rider-c/story		0.60	1.20	3.00
...Hit and Run 3-('03, 1.50, Amex/Canada)		0.40	0.80	2.00
...Carnage (6/93), 6.95) r/ASM #344,345,359-363			7.00	
Chaos vs Calgary 4-('93), 1.50, American)		0.40	0.80	2.00

Annual 2

Deadpool 5-('93, 1.00, Canadian)-Green Goblin-c/story			
...features Mainstreet Players	0.30	0.60	1.50
...Soul of the Hunter nn-('03/2, 5.95)	1.00	2.50	6.00
Conventions: See Shorebird Price Guide for list tags			

AMAZING SPIDER-MAN SUPER SPECIAL
Ape, 1995-Presents (3.95, color, limited series)
Marvel Comics
1-Flip book — 0.70 — 1.70 — 4.00

AMAZING X-MEN
Mar 1995 - July 1995 (1.95, color, limited series)
Marvel Comics
1-Age of Apocalypse — 0.80 — 1.60 — 4.00
2–4 — 0.60 — 1.20 — 3.00

AMERICAN SPLENDOR: WINDFALL
Sep 1993-Present (3.95, B&W, limited series)
Dark Horse Comics
1-H. Pekar-s — 0.80 — 1.60 — 4.00

AMERICAN, THE
July 1987 - No. 8, 1988 (1.75, B&W)
Dark Horse Comics
1-(1.50) — 0.60 — 1.20 — 3.00
2 — 0.40 — 0.80 — 2.00
3–5 — 0.40 — 0.80 — 2.00
6–8 — 0.40 — 0.70 — 1.75
Armerican Collection (B&W, 5.95) — 1.00 — 2.50 — 6.00
Special 1 ('90, 2.25) — 0.50 — 0.90 — 2.25

AMERICAN FREAK: A TALE OF THE UN-MEN
Feb, 1996 - No. 5, June, 1994 (1.95, color, limited series)
DC Comics
1–5 — 0.40 — 0.80 — 2.00

AMERICAN: LOST IN AMERICA, THE
July 1992 - No. 4, Oct, 1992 (2.50, color, mini-series)
Dark Horse Comics
1-4: 1-Dorman painted-c/2 Joe Phillips painted-c/3-Mignola-c. 4-Jim Lee-c — 0.50 — 1.00 — 2.50

AMERICAN SPLENDOR SPECIAL: A STEP OUT OF THE NEST
Aug. 1994 (2.95, B&W, one-shot)
Dark Horse Comics
1-H. Pekar-story — 0.60 — 1.20 — 3.00

AMERICA'S BEST TV COMICS
1967 (Giant Size, 68 pgs. 25¢, one shot)
American Broadcasting Company
1-Fantastic Four, Casper, Archie, Amazing Spider-Man — 7.90 — 24.00 — 55.00

ANGELA
Dec 1994 - Present (2.95, color)
Image Comics
1-Spawn app. — 1.60 — 5.00 — 11.00
2-3: N. Golman/L. G. Cipullo-a — 1.20 — 2.40 — 6.00

TWILIGHT ZONE, THE (TV)
No. 1173; 3-5/61-No. 91, 4/79 Nr. 93; 5/82 Dell Publ.No.1173; Gold Key/Whitman 1992

4-Color 1173	17.00	51.00	137.00
4-Color 1288	10.00	31.00	82.00
01-860-207 (1-7/62, 15¢)	7.00	21.00	57.00
12-868-210 (8-10/62)-Evans-a(3)	7.00	21.00	57.00
1 (1/63; Gold Key)-Crandall-a	8.40	25.00	67.00
2	5.90	18.00	47.00
3-11; 3, 4, 9-Toth-a	4.00	12.00	32.00
12-Williamson-a	3.00	10.10	27.00
13, 15-Crandall-a	3.00	8.30	22.00
14-Orlando/Crandall/Torres-a	3.00	8.30	22.00
16-29	2.10	6.00	17.00
30-Frazetta-Flying saucer-c/story	1.40	3.00	11.00
28-32	0.80	1.50	6.00
33-53; 43-Crandall-a; 51-Williamson-a	0.60	1.30	5.00
52-70	0.40	0.80	3.00
71-92; 83, 84-(52 pgs.)	0.30	0.50	2.00
Mini Comic #1 (1978; 3-1/4" x 6-1/2")	0.30	0.50	2.00

TWILIGHT ZONE, THE
Nov. 1990 (2.95/1.75, color)
Oct, 1991; V2#1, Nov, 1991 No.1#7, 1992 (1.95, color)
V3#1, 1993-No.4, 1993 (2.50/1.95, color)

Mini Comics			
1-(11/90, 2.95, 52 pgs.)-H. Adams-a	0.80	2.10	5.00
1-(11/90, 1.75)-Newsstand ed.	0.40	0.60	2.00
1-(10/91, 4.95)-Prestige ed., H. Adams-c/a	1.00	2.00	5.00
1-(11/91, 2.50)-Gil Kane's edition, polybagged, card bags; +Nov. 1990 issue	0.80	2.10	5.00
1-Reprint (2.50)-r/direct sale 11/90 ed.	0.50	1.00	2.50
1-Reprint (2.50)-r/newsstand 11/90 ed.	0.50	1.00	2.50
V2#1-(2.95) set sale & newsstand versions	0.40	0.80	2.00
2-8, 10-14	0.50	1.00	2.50
9-(2.95) 3-D Special; polybagged w/holo sticker on c	0.60	1.20	3.00
9-(4.95)-Prestige edition; polybagged; two movie stamps & different hologram on c	1.00	2.00	5.00
V3#1-4	0.50	1.00	2.50
Anniversary Special (92, 2.50)	0.50	1.00	2.50
Annual 1 (V3#3, 2.50)-No ads	0.50	1.00	2.50

TWISTED TALES
Nov, 1982-No. 10, Dec. 1984
Pacific Comics/Independent Comics Group

1-10	0.30	0.60	1.50

TWO-GUN KID; SUNSET RIDERS
Nov 1995-Present (6.95, color/limited series)
Marvel Comics

1-Riotro-a	1.40	2.80	7.00

TYPHOID
Nov 1995-Present (3.95, color)
Marvel Comics

1 Nocenti-a, Van Fleet-a	0.80	1.60	4.00

ULTRAFORCE
Aug, 1994-Present (1.95, color)
Malibu Comics

1-2.5M, 44 pgs.w/board-in trading card, team consisting of Prime, Prototype, Hardcase, Pax, Geist, Contrary & Topaz	0.50	1.00	2.50
1-Holographic-c, no price	2.00	8.60	20.00
0-(9/94, 2.50)	0.50	1.00	2.50
2-5-(10/94, 1.95)	0.40	0.80	2.00
2 1/2 Still 0 quarters-c; ogo; 1st ed. w/Alan stamp on c	0.80	1.60	4.00
6 begin 2.50-c; 7-10, 8-10-Black Knight app.	0.50	1.00	2.50
Malibu "Artscan" Ultraforce (6/94)	0.20	0.30	0.75
/Avengers Preview 1-2.50	0.50	1.00	2.50
/Avengers 1-(3.95) Infi-c, Perez-p, Ellis-i	0.80	1.60	4.00

ULTRAVERSE (Malibu)
DOUBLE FEATURE
Jun 1995; Present (1.95, color)

1 (68 pgs) flip c featuring Prime and Solitaire	0.80	1.60	4.00

ORIGINS
Jan 1994 (99¢, color)

1-Gumbo-c + 22 origins of characters	0.20	0.40	1.00
1 foreword ed., diff. c, no gatefold	0.20	0.40	1.00

PREMIERE

Uncanny X-Men #248

1994			
0-Ordered thru mail ed/coupons	1.40	2.80	7.00
YEAR TWO			
Aug 1995 (4.95, color)			
nn	1.00	2.00	5.00
ZERO: THE DEATH OF THE SQUAD			
Apr, 1995- (2.95, color)			
1-4, 1-Cutosaurus: Firearm back story	0.50	1.30	3.00
UNCANNY TALES			
Dec, 1973-No. 12, Oct, 1975			
Marvel Comics Group			
1-Crandall-r/Uncanny Tales #9 (1952)	0.50	1.00	2.50
2-12	0.50	1.00	2.50
UNCANNY X-MEN, THE (The X-Men: Nos. 1-141, see Giant-Size X-Men)			
Sept, 1963 - Present			
Marvel Comics Group			
1-(62 Rocket pgs.	2.70	8.10	19.00
1-(1 Last Byrne Issue	1.50	3.80	9.00
1-(44-159; 150-Double size	1.30	3.00	7.50
151-157, 159-161, 163, 164	1.00	2.00	5.00
158-1st app. Rogue in X-Men	2.00	4.30	10.00
162-Wolverine solo story	1.70	4.20	10.00
165-Paul Smith art begins, ends #175	1.50	4.00	9.00
166-Double size; Paul Smith art	1.20	2.90	7.00
167-1/0 1st/-Iron Man/Iron Man 1st meet, same issue as Iron Man #1 (1/68), contains skin "Tattoo" decals	1.70	4.20	10.00
171-Rogue joins The X-Men, see Avengers Annual #10	2.00	5.00	12.00
172, 174, 172, 173-Wolverine solo story	1.70	4.20	10.00
175-Double size	2.00	4.20	10.00
176-185: 182-Rogue solo story; 184-1st app. Forge	1.00	2.00	5.00
186-(52 pgs.)-P. Smith/Austin-a	1.00	2.00	5.00
187-192, 194-199	0.80	1.60	4.00
193-Double size, special 100th app. New X-Men, 1st app Warpath	1.00	3.30	8.00
200-(12/85, 1.25, 52 pgs.)	1.70	4.20	10.00
201-1st app. Cable (as baby) (1/Hulk; 1st Portacio-c(a)) in X-Men	9.60	10.70	25.00
202-204, 206-209-204-2nd Portacio-c on X-Men	1.00	2.50	6.00
205-Wolverine solo story by Barry Smith	2.40	7.30	17.00
210, 213-210-213-Autumn Massacre	2.50	9.00	20.00
212, 213-Wolverine battles Sabretooth 212-(12/86)-1st X-Factor #10	5.00	15.00	35.00
214-223, 223, 224-270-Hawk joins (7/87)	1.00	2.00	5.00
222-Wolverine battles Sabretooth c/story	2.40	7.30	17.00
225-227 Fall Of The Mutants 226-(52 pgs.)	1.50	3.80	9.00
228-239, 243	1.00	2.00	5.00
240-Sabretooth app.	1.00	2.50	6.00
242-Double size; Inferno tie-in	1.00	2.00	5.00
243, 245, 247, 249-Lodestar app.	0.80	1.60	4.00
244-1st app. Jubilee	3.70	9.30	22.00
248-1st Jim Lee art on X-Men	3.60	11.00	25.00
248-2nd printing ('92, 1.25)	0.30	0.50	1.25
249-252, 252-Jim Lee-c	0.50	1.00	2.50
251, 253, 253, All new X-Men beg.s, 254-Jim Lee-c	0.90	1.80	4.50
254, 257-Jim Lee-a	1.70	5.10	12.00
255-Wolverine solo story; Lee-a	2.00	6.00	14.00
256-Silvestri-c/a; Jim Lee-a(l)	1.00	2.50	6.00
260-265: No Lee-a; 260, 261, 264-Lee-c	0.50	1.00	2.50
266 1st full app. Gambit (See Annual 14)	5.60	16.70	39.00
267 Lee-c/a; see Rogue& 2nd full Gambit app.	2.40	7.30	17.00
268 Lee-a, Wolverine, Capt. America, Black Widow team-up	3.30	9.90	23.00
268-2nd print	0.50	1.60	4.00
269-Lee-a	1.00	2.90	7.00
270-V-Tinction Agenda begins	1.70	5.10	12.00
270-Gold 2nd printing	0.80	1.60	4.00
271, 272-X-Tinction Agenda	1.30	3.00	8.00
273-New Mutants (Cable) & X-Factor app.	1.20	2.90	7.00
274	1.00	2.50	6.00
275-(1.50, 52 pgs.)-1st/Gold-c/Psylocke II	1.20	2.90	7.00
275-Gold 2nd printing	0.50	1.00	2.50
276-280; 277-Last Jim Lee-c/a	0.40	0.80	2.00
281-New X-Men team/Byrne scripts & Wh.Ye Portacio-c/a begin (white logo)	1.10	2.70	6.50
281-2nd printing (red logo)	0.30	0.50	1.25
282-1st app. Bishop (entire + 1 pg.)	1.70	4.20	10.00
282-Mini-c w/ink Jam printing (1.00-c)	0.20	0.40	1.00
283-1st full app. Bishop	2.00	5.00	12.00
284-293, 287-Bishop joins team. 290-Last Portacio-c/a. 294-Brandon Peterson begins, ends 299	0.20	0.50	1.25
294, 296 (1.50)-Polybagged w/trading card	0.40	0.80	2.00
297-299, 301-303, 305-309, 311	0.30	0.50	1.25
307-Gold ed.	0.60	1.20	3.00
310 (1.95) w/bound in trading card Sheet	0.80	0.80	2.00
300-(3.95, 68 pgs.)-Holo-grafx foil-c, Rzeznik, Jr.-c/a	1.00	2.00	5.00
304 (3.95, 68 pgs.)-Magneto hologram on c; 30th anniversary issue, Jae Lee-a (6 pgs.)	1.00	2.00	5.00
312-321 312-Begin 1.50-c, bound in card sheet	0.30	0.60	1.50
316, 317-(2.95)-Foil enhanced editions	0.60	1.20	3.00
318-322 (11.95)-Deluxe (note: #320 Gold ed.)	0.40	0.80	2.00
323-return from "Age of Apocalypse"; 324, 326-327	0.40	0.80	2.00
325-Anniversary issue, Gatefold-c (1.95)	0.80	1.60	4.00
Special 1 (12/70)-Kirby-c/a	3.00	21.00	50.00
Special 2 (11/71)	6.40	19.00	45.00
Annual 3 ('79)-New art; Wolverine solo with yellow costume	2.40	7.30	17.00
Annual 4 ('80)-Dr. Strange-c/story	1.30	3.80	7.50
Annual 5 ('81)	1.00	2.50	6.00
Annual 6-8 ('82-84, 52 pgs.)-c-Dracula app.	1.00	2.00	5.00
Annual 9 ('1993)-Art Adams-a, New Mutants x-over from New Mutants Special 1	1.90	5.80	13.00
Annual 10 (1986)-Art Adams-a	1.60	4.70	11.00
Annual 11 ('87)	0.60	1.20	3.00
Annual 12 ('88)-Evol, Wiz, Art Adams-a(p)	0.80	1.60	4.00
Annual 13 ('89)-Atlantis Attacks	0.80	1.60	4.00
Annual 14 ('90, 2.00)-1st app. Gambit (cameo app.); Art Adams-c/a	2.00	5.00	12.00
Annual 15 ('91, 2.00)-4 pg. origin; Wolverine solo back-up story; 4th app. X-Force and Gilbert Mariaris	0.80	1.60	4.00
Annual 16 ('92, 2.25)-Jae Lee-c/a(2 stories)	0.50	0.90	2.25
Annual 17 ('93, 2.95)-Polybagged w/card	0.60	1.20	3.00
Annual 18 ('94, 2.95, 68 pgs.)	0.60	1.20	3.00
-- The Dark Phoenix Saga (1990, 12.95)	1.90	5.60	13.00

UNCANNY X-MEN AT THE STATE FAIR IN TEXAS, THE
1985 (One-shot)
Marvel Comics Group
nn-Supplement to The Dallas Times recall 3.00 9.40 22.00

UNCANNY X-MEN IN DAYS OF FUTURE PAST, THE
1989 (3.95, color, 52 pages)
Marvel Comics Group
nn-Byrne/Austin-r 0.80 1.60 4.00

UNDERDOG (TV)
July, 1970-No. 10, Jan. 1972; Mar, 1975-No. 23, Feb, 1979
Charlton Comics/Gold Key

1 (Tse series, Gianluca)	7.50	21.00	60.00
2–10	4.40	13.10	35.00
1 (2nd series, Gold Key)	5.00	15.00	40.00
2–10	3.10	8.00	25.00
11–23, 13-1st app. Shack of Solitude	1.50	5.00	15.00

UNDERDOG SUMMER SPECIAL
Oct. 1993 (2.75, color)
Harvey Comics

1	0.50	0.90	2.25

UNDERWORLD UNLEASHED
July 1995–12.95, color (limited series)
DC Comics

1,2-Wood-s	0.60	1.20	3.00
Apokolips-Dark Uprising 1-(1.95)	0.40	0.80	2.00

UNEARTHLY SPECTACULARS
Oct. 1965–No. 3, Mar. 1967 (#1: 12¢ / 2: 3.25¢ giants)
•Jersey Publications

1-Tiger Boy; Simon-c	1.90	5.60	13.00
2-Jack O' Frost, Tiger Boy & Three Rocketeers app.; Williamson-c, Wood, Kane-a	3.00	9.40	22.00
3-Jack O' Frost app.; Williamson/Crandall-a	3.00	9.40	22.00

UNEXPECTED, THE (Formerly Tales of the ...)
No. 106, Feb.-Mar. 1968–No. 222, May 1982
National Periodical Pub.-a/com/DC Comics

105-Begin 12¢ issues	2.90	8.60	20.00
106-113-113-Last 12¢ issue	2.50	6.30	15.00
114, 115, 117, 118, 120, 122-127	1.00	2.50	6.00
116, 119, 121, 128-Wrightson-a	1.30	3.00	8.00
129-162: 132-136-(52 pgs.); 157-162-(100 pgs.)	0.60	1.20	3.00
163-188, 187, 188-(44 pgs.)	0.30	0.60	1.60
189, 190, 192-195: (1.00, 68 pgs)	0.40	0.80	2.00
191-Rogers-a(p) (1.00, 68 pgs)	0.60	1.20	3.00
196-221 .200-Return of Johnny Peril	0.30	0.60	1.40

UNION
June, 1999 No. 0, July, 1994 (1.95, color)
Image Comics

1-(2.50)-Embossed foil-c, Texeira-c/a-p all	0.50	1.00	2.50
1-(1.95)-Newsstand ed, sera-foil-c	0.40	0.80	2.00
2–4-(1.95)	0.40	0.80	2.00
0-(7.95), 2.50)	0.50	1.00	2.50
0-A-Jemaine Pentacle-c, see Deathblow #5	0.80	1.60	4.00

UNION
Feb 1995 Present (2.50, color)
Image Comics

1–3, 5–7	0.50	1.00	2.50
4-(1.95)-Newsstand, Wildstorm Rising Part 3	0.40	0.80	2.00
4-(2.50)-Direct Market, Wildstorm Rising Part 3, Bound in Card	0.50	1.00	2.50

UNITY
No. 0, Aug. 1992–No. 1, 1992 (Free, color)
Valiant

Underworld Unleashed #1

0-(Blue)-Smith-c/a; prequel to Divinity x-overs in all Valiant titles, free to everyone that bought all 8 Us by titles that month	0.80	2.00	5.00
0-Red logo, scarcer (5,000 made)	3.00	9.00	20.00
0-Gold variant	2.00	6.00	15.00
1-Epilogue to Divinity x-overs, 1 copy available for every 8 Unity books ordered	0.70	2.00	5.00
1-(Gold)-Promotional copy	2.00	6.00	15.00
1-(Platinum) Promo copy, scarcer	4.00	11.00	25.00
...Yearbook 1 (2/95, 3.95) "1994" in indicia	0.80	1.60	4.00

UNIVERSAL MONSTERS
1991-Present (3.95/4.95, color, 52 pgs.)
Dark Horse Comics

Frankenstein-s; Ken Steacy-c/a; Mignola-c	0.80	1.60	4.00
Dracula-(4.95) Original movie adaptation	1.00	2.00	5.00
Mummy-s; Ken Steacy-c/a-(4.95) Original movie adaptation	1.00	2.00	5.00
Creature from the Black Lagoon-(4.95); A. Adams/Austin-c/a	1.00	2.00	5.00

UNKNOWN SOLDIER (Formerly Star-Spangled War Stories)
Jan., Apr.-May, 1977–No. 268, Oct. 1982
National Periodical Pb./Abrams/DC Comics

205-268: 257-Enemy Ace begins	0.40	0.80	2.00

UNKNOWN WORLDS
Aug. 1960–No. 57, Aug. 1967
American Comics Group

1-Whitney-c/a most issues	13.00	38.00	115.00
2-5; 2-Bricker-c/story	7.00	20.00	60.00
6-11 9-Dinosaur-c/story, 11-Last 10¢ issue	5.00	15.00	45.00
12-19 12¢ issues thru. #57	4.00	12.00	35.00
20-Hentze cameo (12-1/62-63)	4.00	13.00	40.00
21-35	2.00	7.00	22.00
36-"The People vs. Hendrick" by Craig; most popular ACG story ever	3.00	9.00	27.00
37-46	2.00	7.00	20.00
47-Williamson-c/Adrian; into the Unknown #96, 5 pgs.; Craig-a	2.00	7.00	22.00
48-57 49 52, 54-D-Ito-a 53-Frankenstein app.	2.00	6.00	17.00

UNKNOWN WORLDS OF SCIENCE FICTION
Jan, 1975–No. 6, Nov, 1975 (1.00, 68/W magazine)
Marvel Comics Group

1-Williamson/Kennell/Torres/Fazekta-a/Wrightson #1, N. Adams-a/Phase 1, Bronner & Kaluta-r	0.80	1.60	4.00
2-6; 2, 3-Perez-a	0.60	1.20	3.00
Special 1 (76, 100 pgs.)-Newton painted-c	0.60	1.20	3.00

UNTOLD LEGEND OF THE BATMAN, THE
July, 1980–No. 3, Sept, 1980 (Mini-series)
DC Comics

1-Origin, Joker-c, Byrne-a	0.80	1.60	4.00
2, 3	0.60	1.20	3.00
1, 3: Batman Special premieres (1989, 28 pgs., 64¢) 1st & 2nd printings exist	0.40	0.80	2.00

UNTOLD TALES OF SPIDER-MAN
Sep 1995 Present (.99¢, color)
Marvel Comics

1-3–Buscema-s	0.20	0.40	1.00

UNUSUAL TALES (Blue Beetle #50 on)
Nov, 1955–No. 49, Mar-Apr, 1965
Charlton Comics

1	15.00	50.00	120.00
2	7.00	21.00	55.00
3–5	4.00	12.00	33.00
6-Ditko-c only	6.00	17.00	44.00
7,8-Ditko-c/a	12.00	36.00	95.00
9-Ditko-c/a (20 pgs.)	13.00	38.00	100.00
10-Ditko-c/a(4)	13.00	45.00	120.00
11-13/50, 68 pgs.)-Ditko a(4)	14.00	41.00	110.00
12,14-Ditko-a	9.00	28.00	75.00
13, 16-20	3.00	10.00	26.00
15-Ditko-c/a	9.00	27.00	72.00
21, 24, 28	2.00	7.00	18.00
22, 23, 25-27, 29-Ditko-a	6.00	18.00	48.00
30-49	2.00	6.00	16.00

U.S. AGENT (See Captain America #354)
June, 1993–No. 4, Sept, 1993 (1.75, color, mini-series)

Marvel Comics

1–4	0.40	0.70	1.75

USAGI YOJIMBO (See Albedo & Space Usagi)
July, 1987–No. 367 12.00, B&W)
Fantagraphics Books

1	0.80	1.60	4.00
1, 8, 10-2rd printings (2.00)	0.40	0.80	2.00
2-9, 11-20	0.40	0.80	2.00
10-TMNT app.	0.50	1.00	4.00
29-36 (2.25-c)	0.50	0.90	2.25
Color Special 1 (11/89, 2.95)	0.60	1.20	3.00
Summer Special 1 (1990, 2.75, BW)	1.30	3.30	8.00

USAGI YOJIMBO
Mar, 1993–Present (2.75, color)
Mirage Studios

V2#1-35; 1-TMNT app.	0.60	1.10	2.75

VALERIA THE SHE-BAT
May 1995–Nov 1995 (Color)
Caliber Comics
(See Comics Debut #1, June 1995 for Valeria/Spawn x-over, 5 pages)
1-Premium given to industry only = Die-cut c/ N. Adams-a

	4.00	7.00	9.00

2-5-(11/95) 5-Embossed c/ N. Adams-a & scripts

	0.50	1.00	2.50

VALERIA THE SHE-BAT
Sep, 1995–Present (2.50, color)
Windjammer

1–2	0.50	1.00	2.50

VALOR
Nov. 1992–No. 23 Sept, 1994 (1.25/1.50, color)
DC Comics

1-12 2-Vs. Superg rl, 4-Vs. Lobo(cameo 12)	0.30	0.50	1.25
13-23 13-Begin 1.50-c, 17-Death of Valor, 18-22 Blu-R up to Zero Hour, 23-Zero Hour	0.30	0.60	1.50

VAMPIRE BITES
May 1995–Present (2.95, B&W)
Brainstorm Comics

1-color pin-up	0.60	1.20	3.00

VAMPIRE LESTAL, THE
Jan, 1990–No. 12, 1991 (2.50, m ny series)
Innovation

1	4.30	12.90	30.00
1-2nd -4th printings	0.50	1.00	2.50
2	2.10	6.40	15.00
2-2nd & 3rd printings	0.50	1.00	2.50
3–5	1.30	3.30	8.00
6–12	1.00	2.00	5.00

Note: 3rd printings of most issues exist and are worth cover price

VAMPIRELLA
Sept. 1969–No. 112; Feb. 1981–No. 115 Jan. 1988
Warren Publishing Co. (B&W magazine-size)
1: Intro Vampirella, Pantha
2: Adventure Series: Vampire, ends #12
3–10
11: Origin & 1st app. Pendragon
12–16, 18–20–25
26 (1977 Annual)
27–29
30–34, 36–38, 41: Frazetta-c
37 (1974 Annual)
39–47 (1975 Annual)
48–65, 67–69
66: Origin of Vampirella retold (10/75)
70–99
100: 196 pgs.; 1-Reprint special, origin retold
101–110, 112
111: Guest Collector's Edition (2.50)
113 (1988)
Annual 1 (1972): New origin Vampirella
Special 1 (1977; large squarebound)

40.00	120.00	260.00
33.00	45.00	125.00
33.00	99.00	230.00
9.00	26.00	60.00
7.00	24.00	55.00
7.00	21.00	50.00
2.00	9.00	20.00
5.50	15.40	36.00
2.90	8.60	20.00
5.00	13.50	32.00
3.70	4.20	10.00
2.00	5.00	12.00
1.70	4.20	10.00
1.20	2.40	6.00
1.00	2.40	5.00
1.00	2.00	5.00
1.00	2.00	5.00
20.00	60.00	140.00
2.50	6.50	15.00

VAMPIRELLA (HARRIS COMICS)
Assassin's Curse! ; Rip Off's Vengeance of...!
May/1992–No. 6; Nov. 1993 (2.95, color)

0–	0.70	1.70	4.00
0-Gold	6.70	16.70	40.00
1-Jim Balent inks & A. Hughes-c on #1–3	4.60	13.70	32.00
1-2nd printing	1.00	2.00	5.00
2	4.00	8.00	20.00
3-5: 3, 5-Lorraine cent. stories for free Dave Stevens Vampi poster			
5-Gi Brenton-c	1.40	3.80	7.00
Vampirella 1/2 (10/93, 5.95)-v/1-4, Jinko-c	1.00	2.50	6.00

...CLASSIC
Feb. 1995–Present (2.95, color)
1-4-A. Goodwin/S. Gonzalez pinup
...MORNING IN AMERICA
1991 No. 4; 1992 (2.95, B&W, mat.-series)
1-All have Kaluta painted-c
2–4

0.60	1.20	3.00
1.40	2.80	7.00
1.00	2.00	5.00

...PIN-UP SPECIAL
Oct. 1995 (2.95, color, one-shot)
1: Hughes-c, pair-up pin-ups
...SHADOWMARC: CREATURES OF THE NIGHT
1993 (4.95, color, limited series)

0.60	1.20	3.00
1.00	2.00	5.00

...STRIKES
Sep. 1995–Present (2.95, color, limited series)
1-photo-c

VAMPIRE TALES
Aug. 1975–No. 11, June, 1979 (B&W magazine)
Marvel Comics Group
1: Morbius, the Living Vampire begin by Marcos (1st solo Morbius series & 5th Morbius app.)
2: Intro Satana, Starwoman-c
3, 4, 7–11: 3-Satana app. & Blade app. (see Tomb of Dracula)

3.00	9.90	23.00
1.20	4.00	10.00
1.00	2.00	5.00
1.30	3.00	7.50
0.60	1.20	3.00

VAMPS
Aug. 1994–Jan. 1995 (1.95, color, limited series, mature)
DC Comics
1: Ballard-c
2–6: Ballard-c

1.00	2.00	5.00
0.60	1.20	3.00

VANGUARD (OUTPOST EARTH)-(See Megaton & Savage Dragon)
1987–91 (2.50 or cover)
Megaton Comics
1-Erik Larsen-c/p(p)

0.70	1.40	3.50

VANGUARD
Oct. 1993–Present (1.95 cover)
Image Comics
1: 1-Gatefold-c/p; prime x-over, Eric Larsen back-up, 3-(12/93)-Wolv. x-Overprint 1994 4-Berzerker back-up 5-Angel Mesa tac-a(p)

0.40	0.80	2.00

VENGEANCE OF
VAMPIRELLA
THE MYSTERY MAN
PART 5 OF 5
BY TERRY & ROSEMARY MOORE
FEATURE! PART 5 OF A 5-PART VAMPI UNIVERSE POSTER IN BACK!
Vengeance of Vampirella #18

VANGUARD ILLUSTRATED
Nov. 1983–No. 11, Oct. 1984
Pacific Comics

1-6; 6-11, 2-Dave Stevens-c	0.30	0.60	1.50
7-1st app. Mr. Monster	1.00	2.00	5.00

VAULT OF EVIL
Feb. 1973–No. 23, Nov. 1975
Marvel Comics Group

1-(1950)-reprints begin)	0.60	1.20	3.00
2-23, 3,4-Brunner-c	0.40	0.70	1.75

VAULT OF HORROR, THE
Aug. 1990–No. 6, June, 1991 (1.95, color, 68 pgs.)
Gladstone Pub.

1	0.80	1.60	4.00
2-6: 6-Begins 2,000-c	0.40	0.80	2.00

VENGEANCE OF VAMPIRELLA
Apr. 1994-Present (2.95, color)
Harris Comics

1-(3.50)-Quesada/Ha misaris "Bloodlor" w/augmos rd-c			
	3.30	8.30	20.00
1-(3.50)-2nd printing blue foil-c	1.00	2.00	5.00
1-Gold	8.00	16.00	40.00
2	2.40	4.80	12.00
3,4	1.40	2.80	7.00
5–18: 8-Polybagged w/trading card, 18-w/coupon for Hyde-25 poster			
11-Polybagged w/trading card	0.60	1.20	3.00
Bloodshed ('95, 6.95)	7.00	2.90	7.00

VENGEANCE SQUAD
Jy. Ky. 1975–No. 6, May, 1976 (all-3 are 25¢-issues)
Charlton Comics
1-Mike Maurer, Private Eye begins by Staton
2-6-Mooto-a in all
5, 6-Modern Comics-r (1977)

0.40	0.80	2.00
0.30	0.60	1.60
0.30	0.60	1.40

VENOM (Marvel Comics)
CARNAGE UNLEASHED
Apr. 1995 - July 1995 (2.95, color, limited series 4)
1–4

0.60	1.20	3.00

FUNERAL PYRE
Aug. 1993–No. 3, Oct. 1993 (2.95, color, limited series)
1-Helo-grafx foil-c; Parobber app. in all
2, 3

0.60	1.20	3.00
0.60	1.20	3.00

LETHAL PROTECTOR (See Amazing Spider-Man #298)
Feb. 1993–No. 6, July, 1993 (2.95, limited series)
1-Red foil-grafx foil-c
1-Gold variant sold in retailers
1-Black-c variant
2-6: Spider-Man app. in all

1.00	2.00	5.00
2.60	8.00	18.00
21.40	64.00	150.00
0.60	1.20	3.00

NIGHTS OF VENGEANCE

Aug. 1994-No. 4, May, 1994 (2.95, color, limited series)			
1-4: 1-Red foil-c	0.60	1.20	3.00
SEPARATION ANXIETY			
Dec. 1994–Mar. 1995 (2.95, color, limited series)			
1-4: 1-Embossed-c	0.60	1.20	3.00
SINNER TAKES ALL			
Aug. 1995-Present (2.95, color, limited series)			
1–3	0.60	1.20	3.00
SUPER SPECIAL			
Aug. 1993 (3.95, color)			
1-Flip book	0.80	1.60	4.00
THE ENEMY WITHIN			
Feb. 1994–No. 3, Apr. 1994 (2.95, color, limited series)			
1-3: Domogolitis & Morbius app. 1-Glow-in-the-dark-c	0.60	1.20	3.00
THE MACE			
May. 1994–No. 3, July 1994 (2.95, color, limited series)			
1-3: 1-Embossed cover	0.60	1.20	3.00
THE MADNESS			
May. 1993–No. 3, Jan. 1994 (2.95, color, limited series)			
1-3: Kelley Jones-c/a. 1-Embossed-c	0.60	1.20	3.00
VERTIGO (DC COMICS)			
...GALLERY			
1995 (3.50, color, one-shot)			
1-pin-ups by various, McKean-c	0.70	1.40	3.50
...JAM			
Aug. 1995 (3.95, color, 68 pgs.)			
1-Sandman by Gaiman, Swamp Thing, etc.	0.80	1.60	4.00
...PREVIEW			
1992 (75¢, color, 36 pgs.)			
1-Vertigo preview; Sandman story by Gaiman	0.40	0.80	2.00
...VISIONS			
June, 1993-Present (2.50/2.95, color, 68 pgs.)			
The Geek 1 (3.95, 6/93)	0.80	1.60	4.00
The Phantom Stranger 1 (3.50, 10/93)	0.70	1.40	3.50
Dr. Occult 1 (3.95, 7/94)	0.80	1.60	4.00
VERY VICKY			
1993?-Present (2.50, B&W)			
Meet Danny Ocean			
1–8	0.50	1.00	2.50
...Calling All Hitbillies ('95, 2.50) 1–	0.50	1.00	2.50
V FOR VENDETTA			
Sept., 1988–No. 10, May, 1989 (2.00, color, mass-series)			
DC Comics			
1 '10 Alan Moore scripts in all	0.40	0.80	2.00
Trade paperback (1990, 14.95)			15.00
VICTORY			
June, 1994-Dec 1994 (2.50, color, limited series)			
Topps Comics			
1–5	0.50	1.00	2.50
VIGILANTE: CITY LIGHTS, PRAIRIE JUSTICE			
Nov 1995-Present (2.50, color, limited series)			
DC Comics			
1-Robinson-c	0.50	1.00	2.50
VINTAGE MAGNUS (Robot Fighter)			
Jan. 1993-No. 4, Apr. 1992 (2.25, color)			
Valiant			
1: Layton-c; 1st Magnus #22	1.00	2.00	5.00
2–4	0.60	1.20	3.00
VIOLATOR (See Spawn #2)			
May 1994-Aug 1994 (1.95, color)			
Image Comics			
1-Alan Moore-s	0.80	2.00	5.00
2-3-Alan Moore scripts; 2,3-Bart Sears-c/p(a)/p)	0.80	1.60	4.00
VIOLATOR VS. BADROCK			
May 1995-Aug 1995 (2.50, color, limited series)			
Image Comics			
1–4-Alan Moore-s; 1-variant-c (3?)	0.50	1.00	2.50
VIRTUA FIGHTER			
Aug 1995-Present (2.95, color)			
Marvel Comics			
1-Sega Saturn game	0.60	1.20	3.00

VIRUS
1993-No. 4, 1993 12.50, color)
Dark Horse Comics
1-4-Pinup-c 0.50 1.00 2.50

VISION, THE
(Nov. 1994-Present) (1.75, color)
Marvel Comics
1–4 0.40 0.70 1.75

VISIONS
(No. 1 1979-No. 5, 1983 ($5/Hr, Fantagor)
Vision Publications
1-Flaming Carrot stories 8.00 24.00 55.00
2-Flaming Carrot stories 4.30 13.00 30.00
3-Flaming Carrot stories 2.10 6.00 15.00
4-Flaming Carrot covers and info. 2.90 8.00 20.00
5-(1983) 1-page Flaming Carrot 1.20 2.90 7.00
Note: After No. 4, Visions becomes an annual publication of The Atlanta Fantasy Fair

VISITOR, THE
Apr 1995-Nov 1995 (2.50, color)
Valiant Comics
1 13.0-Harbinger revealed 0.50 1.00 2.50

VISITOR VS. THE VALIANT UNIVERSE, THE
Feb, 1995-Present (2.95, color, limited series 2)
Valiant
1-2: 1-X-O Manowar, Armorines & Dr. Solar pgs. 0.60 1.20 3.00

VOODOO ZEALOT: SKIN TRADE
Aug 1999-Present (4.95, color, one shot)
Image Comics
1 1.00 2.00 5.00

VORTEX
(b/w, 1982-No. 15, 1988 (1.50/1.75, B&W)
Vortex Pics.
1-Peter Hsu art, nudity 1.50 4.00 9.00
2-1st app. Vortex # (on cover only) 0.80 1.60 4.00
3 0.60 1.20 3.00
4-15: 12-Sam Kieth-a 0.40 0.70 1.80

WALT DISNEY'S COMICS AND STORIES
(No. 511 Nov. 1986-No. 547, April, 1990 (Color)
No. 548, May 1990-Present
Gladstone Publ./Disney/Gladstone
511-Vacation app. 1.20 2.90 7.00
512 0.80 1.60 4.00
513-520 518-infinity-c 0.50 1.00 2.50
521-545, 541-545 are $2 pgs. 0.40 0.80 2.00
546, 547-(1.95, 68 pgs.) 0.60 1.20 3.00
548-(1.50, 6/190)-1st Disney issue 0.50 0.90 2.25
549, 551-570, 572, 573, 577-579, 581, 584 0.40 0.80 2.00
571-(2.95, 68 pgs.) 60's Atom Bertrib (rl by Barks from 1947 Christm Premium 0.90 1.70 4.25
574-576, 580, 582, 583-(2.95, 68 pgs.) 0.80 1.60 4.00

Vigilante #1

585-(2.50, 52 pgs.)-Reprints #140 0.80 1.60 4.00
586, 587-(1.50)-Gladstone begins again 0.40 0.80 2.00
588-598 0.40 0.80 2.00

WALT DISNEY'S DONALD AND MICKEY (formerly M. Mouse and Donald)
No. 19, Sept. 1993-Present (1.50, color)
The Brace Hamilton Company (Gladstone)
19, 21-24, 26-30: 19-Barks, Murry + 22-Barks "Omelet" story r/MICKEY #146 0.40 0.80 2.00
20-(2.95, 68 pgs.)-Barks-r 0.80 1.60 4.00
25-(2.95, 68 pgs) 0.80 1.60 4.00

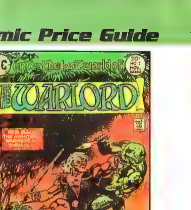
WALT DISNEY'S DONALD DUCK
Oct. 1986-No. 279, May, 1990; No. 280, Sept, 1993-Present (Color)
Gladstone Publ
246 1.20 4.00 10.00
247-249 1.00 2.00 5.00
250-(1.50, 68 pgs.)-Reprints FC #9 2.10 6.40 15.00
251-256 0.80 1.50 3.75
257-(1.50, 52 pgs.)-Vacation Parade #1 0.80 1.60 4.00
258-280 0.60 1.20 3.00
261-277 0.50 0.90 2.25
278, 279-(1.95, 68 pgs.) 0.50 1.00 2.50
280-285, 287-291, 293-Begin 1.50-c 283 Rosa-s/scrpts & part-c 0.50 0.90 2.25
286-(2.95, 68 pgs.)-"Happy Birthday, Donald"-c 0.70 1.40 3.50

WALT DISNEY'S DONALD DUCK ADVENTURES
Nov, 1987-No. 20, Apr, 1990 (95¢, color)
No. 21, Aug. 1993-Present (1.50, color)
Gladstone Publ./Disney Comics
1 1.20 2.20 5.50
2-Officer Color #308 0.50 0.90 2.25
3, 4, 6, 7, 9-11, 13, 15-18 0.40 0.80 2.00
5, 8-Rosa art 0.70 1.30 3.25
12-Rosa story/art w/ Barks poster 0.60 1.60 4.00
14-r/FC 29 - The Mummy's Ring (Barks) 0.60 1.20 3.00
19, 20-(1.95, 68 pgs.) 0.60 1.20 3.00
21-Rosa-c/Secret of Hondoricа (D.D. #46) 0.50 0.90 2.25
22-r/FC 282- The Firebird Prize (Barks) 0.50 0.90 2.25
23-27, 29, 31-21,23,29 Rosa-c 31-Pblock-c 0.40 0.80 2.00
28-(2.95, 68 pgs.)-r/FC 159, Sheriff Of Bullet Valley (Barks) 0.80 1.60 4.00
30-(2.95, 68 pgs)-r/FC 367 "Christmas for Shacktown" (Barks) 0.80 1.60 4.00

WALT DISNEY'S DONALD DUCK ADVENTURES
June 1990-No. 38, Aug, 1993 (1.50, color)
Disney Comics
1-Rosa story & art (1st Disney issue) 0.80 1.60 4.00
2–38 0.30 0.60 1.50

WALT DISNEY'S UNCLE SCROOGE
Oct, 1986-No. 242, Apr, 1990 (Color)
No. 243, June, 1990-Present
Gladstone Publ./Disney Comics #243-280/Gladstone #281 on
210-r/1 Beagle Boys 1.00 2.50 6.00
211-218 0.50 1.00 2.50
219-Son Of The Sun by Rosa 2.10 6.00 15.00
220-Don Rosa story 1.00 2.00 5.00
221-230, 234, 236, 237-Rosa-a 0.60 1.20 3.00
231-240, 235-Rosa story/art 0.50 1.00 2.50
241, 242-(1.95, 68 pgs.) 0.60 1.20 3.00
243, 245, 253-284 (1.50) 283-r/WDCS #98 0.50 0.90 2.25
250-(2.25, 52 pgs.)-Barks-r 0.60 1.20 3.00
285-The Life and Times of Scrooge McDuck Pt. 2; Rosa-c/a/scripts 1.00 2.00 5.00
286-291-The Life and Times of Scrooge McDuck Pt.2-7; Rosa-c/a/scripts 0.60 1.20 3.00

WALT DISNEY'S UNCLE SCROOGE ADVENTURES (Uncle Scrooge Adventures #1 3)
Nov, 1987-No. 20, May, 1990 (95¢, color)
No. 22, Sept, 1993-Present (1.50, color)
Gladstone Publ
1 1.00 2.50 6.00
2-5: 5-Rosa-c/a 0.50 1.00 2.50
6-19: 9, 14-Rosa art 0.40 0.80 2.00
20, 21-(1.95), 20-Rosa-c/a 0.60 1.20 3.00
22 (1.50); Rosa cover; r/DS #26 0.50 0.90 2.25
23 (2.95, 68 pgs.)-Vs. Phantom Blot, Barks-r 0.80 1.60 4.00
24-26, 29, 31-32: 24, 25, 29, 31, 32-Rosa-c, 25 r/DS #27 0.40 0.80 2.00
27-Guardians of the Lost Library; Rosa-c/a/story; origin of the Junior Woodchuck Guidebook 0.60 1.20 3.00



Warlord #5

28-(2.95, 68 pgs)-r/JLA #83 with restored mini-sig panels; Rosa-c 0.80 1.60 4.00
30-(2.95, 68 pgs)-r/JLA 82, Rosa-c, 33-(2.95) 0.80 1.60 4.00

WALT KELLY'S ...
Dec. 1987-Apr. 1988
Eclipse Comics
Christmas Classics 1 (1987, 1.75, color) 0.40 0.70 1.75
Spongehire Tales 1 (1988, 2.50) 0.50 1.00 2.50

WANTED: THE WORLD'S MOST DANGEROUS VILLAINS
July-Aug. 1972-No. 9, Aug-Sept. 1973 (All 20¢ issues)
DC Comics (A-r/specials)
1 Boarum-c/story; Green Lantern-r/GL 41 1.30 2.60 6.50
2-Batman-r/Joker-r/Penguin-r/story reprinted from Batman #25 1.30 3.30 8.00
3-9 All-GA reprints 0.80 1.60 4.00

WARBLADE: ENDANGERED SPECIES
Jan 1995 Apr 1995 (2.50, color, limited series 4)
Image Comics
1-4-Gatefold wraparound-c 0.50 1.00 2.50

WARCHILD
Jan 1995 - Present (2.50, color)
Abstract Studios
1-Limited-c's 0.60 1.20 3.00
2–3 0.50 1.00 2.50
1.1-variant-c 0.60 1.20 3.00

WARLOCK (The Power Of...) See Fantastic Four 66, 67...marvel Hu. 4 178, Infinity War Marvel Premiere, Silver Surfer 4#6, Strange Tales, Thor 165) Aug 1972-No. 8 Oct, 1973, No. 9 Oct, 1975-No. 15, Nov. 1976
• Marvel Comics Group
1-Origin retold by Kane 3.60 10.70 25.00
2, 3 1.60 5.00 11.00
4-8: 4-Death of Eddie Roberts 1.30 3.30 7.50
9-2nd Thanos saga begins; Thanos comes, Starlin-c/a in (#9-11) 1.30 4.00 9.00
10-Orig. recap Thanos & Gamora, Thanos-c/story, Thanos vs Magus-c/story 4.30 13.00 30.00
11-Thanos app.; Warlock dies 3.60 11.00 25.00
12-14: Saga cont. 14-Last 25¢ issue 1.20 4.70 11.00
15-Thanos-c/story 3.30 10.00 23.00

WARLOCK (Special Edition-c on cover)
Dec, 1982-No. 6, June, 1983 (2.00, Direct)
Marvel Comics Group
1-6: Thanos-c/Str Tales 178-181, Warlock 9-15, Marv Team-Up 55, Avengers Ann. 7, Marv 2-in-1 Ann. 2 1.20 3.00 7.00
Special Edition #1 (12/83) 0.50 1.00 2.50

WARLOCK
May, 1992-No. 6, Oct, 1992 (2.50, color, no. 6 series)
Marvel Comics
V2#1-6-r/Warlock Special Edition series 0.50 1.00 2.50

WARLOCK AND THE INFINITY WATCH

Feb 1992-July 1995 (1.75/1.95 color)

Marvel Comics

Warlock's cosmic origin began, Aunt's-a-clad) in 1-4, 7; sequel to Infinity Gauntlet,

Brief origin recap Warlock	0.80	1.60	4.00
2-Reintro Moondragon	0.70	1.40	3.50
3	0.50	1.00	2.50
4–6	0.40	0.70	1.75
7-24,26,27: 7-Reintro Ike Magnus, Moondragon app. & 8-Guenevere battles Thanos-clay, 10-Thanos-clay, 13-Hulk	0.40	0.70	1.75
25 (2.95, 52 pgs.)-Die-cut embossed double-c; Thor & Thanos app.	0.60	1.20	3.00
28–42: 28-Begin 1.95-c, bound-in card sheet, 42-Final issue	0.40	0.80	2.00

WARLOCK CHRONICLES

June 1993-Jan & Feb, 1994 (2.00, color, mini-series)

Marvel Comics

1 (2.95)-Holo-grafic fo. & embossed-c, origin retold; Starlin scripts begin, Keith Williams-c	0.60	1.20	3.00
2-6: 3-Thanos & Magnetic colony 4-Vs. Magus-story	0.40	0.80	2.00

WARLORD, THE

Jan 1976-1979, Feb 1333-Winter 1988-89

Autocrat Periodicals/P. Publications/DC Comics

1: Origin of Travis Morgan & Warlord; Mike Grell-c & a	2.10	6.40	15.00
2-Intro Machette	1.30	3.30	8.00
3–5	0.90	2.30	5.50
6–10: 6-Intro Morgan's New costume	0.90	1.70	4.25
11-20: 11-Origin-c	0.70	1.30	3.25
21-40: 31, 38-Origin Omac by Starlin	0.50	0.90	2.25
41-47, 49-52: 51-Begins #1	0.30	0.60	1.40
48 (52 pgs.)-1st app. Arak	0.50	0.90	2.25
53-130, 132: 100-Double size	0.30	0.60	1.40
131-1st Grell-c & a DC (1988)	0.60	1.20	3.00
133-Last issue (52 pgs., 1.50)	0.40	0.80	2.00
Annual 1 (1982)	0.40	0.80	2.00
Annual 2-4 (1983-87)	0.20	0.40	1.00

WARLORD

Jan 1992-Mar 6, Jun 1992 (1.75, color, mini-series)

DC Comics

1-6: Grell-c & scripts in all	0.40	0.70	1.75

WAR MACHINE (See Iron Man #281, 282 & Marvel Comics Presents #157)

Apr 1994-Present (1.50, color)

Marvel Comics

Arthur Adams' Iron Man: 75K, B&W, 36 pgs.)	0.20	0.30	0.75
1 (2.95, 52 pgs.)-Collectors Ed., embossed foil-c; Cable app.	0.60	1.20	3.00
1 (2.00, 52 pgs.)-Newsstand Ed., Cable app.	0.40	0.80	2.00
2-14, 16–20: 2-Bound in trade rag cards sheet, Cable app. 2-Deathblow app. 14-Holo-grafic logo	0.30	0.60	1.50
X (2.95)-Psylocke and Holo-grafic Iron Man preview and accolade print, variant logo	0.60	1.20	3.00
15 (2.50)-Big Bear	0.30	1.00	2.50

WAR PARTY

Oct 1988-Present (2.95, B&W)

Lightning Comics

1: 1st app. Deathmark	0.60	1.20	3.00

WARRIOR NUN AREALA

Dec 1994-Present (2.95, color)

Antarctic Press

1	1.00	2.00	5.00
1 (2nd printing)	0.60	1.20	3.00
2	1.20	2.40	6.00
Book 1: Alliance (1995, 2.95, color) 1	0.60	1.20	3.00

WARSTARS

Mar-Aug 1991 (1.95, color)

Malibu Comics (Ultraverse)

1–3: 3-Symbiote-c	0.40	0.80	2.00
1 (Limited Collectors Edition)-Silver foil	2.50	6.30	15.00
Survivors (1/92, 2.50, 44 pgs.)-Prelude to Godwheel	0.50	1.00	2.50

WARZONE

Jan 1995-Present (1.95, B&W)

Malibu Comics

1	0.60	1.20	3.00

Watchmen #8

WATCHMEN

Sept 1986-July 12, Oct, 1987 (mini-series)

DC Comics

1–12	0.80	1.60	4.00

WEAPON X

Apr 1994 (2.95, color, one-shot)

Marvel Comics

nn-1st Marvel Comics Presents 72-84 | 1.90 | 6.00 | 13.00

WEAPON X

Mar 1995-Present (1.95, color)

Marvel Comics

1-Age of Apocalypse	1.20	2.40	6.00
2–4	0.80	1.60	4.00

WEAPON ZERO

June 1995-Present (2.50, color)

Image Comics

1–4-Simonson script	0.50	1.00	2.50

WEB OF SCARLET SPIDER

Oct 1995-Present (1.95, color)

Marvel Comics

1	0.40	0.80	2.00

WEB OF SPIDER-MAN

Apr 1985-Sep 1995

Marvel Comics Group

1-5th app. black costume	5.70	17.00	40.00
2, 3	1.40	3.50	8.50
4-8: 7-Hulk x-over	1.10	2.70	6.50
9-13: 10-Punisher-c	1.10	2.25	5.50
14, 28, 38 (10/86)-1st app. Venom (behind the scenes, not shown) 19-Intro Rhino & Sha	1.00	2.00	5.00
29-New Hobgoblin (Macnevualle); Wolverine app	2.50	6.90	16.00
30-Origin recap Rose & Hobgoblin (Lords)	2.10	6.00	15.00
31, 32-Six part Ravage 2099 story line 31-Intro Spider-Man 2099	1.70	4.20	10.00
33-37, 39-47, 49	0.60	1.10	2.75
38-Hobgoblin app.	1.30	3.00	7.50
48-Origin & 1st full app. of Venom (Demogoblin); cont'd from Spect. Spider-Man #147	3.60	11.00	25.00
50-(1.50, 52 pgs.)	0.50	1.00	2.50
51-58	0.40	0.80	2.00
59 Cosmic Spidey cont. from Sp. Spider-Man	1.70	4.00	10.00
60-65, 68-85, 87-89, 91-94 Begin & part Rose & Hobgoblin II story	0.30	0.60	1.50
90, 95-Hobgoblin (Macendale) x-over-c/story	0.40	0.80	2.00
66, 67-Green Goblin app. as a super-hero	0.60	1.20	3.00
86-Demon from Hobgoblin 1st Demogoblin	0.50	1.20	3.00
90 (2.95, 52 pgs.) Silver hologram-c, polybagged w/poster	0.80	2.10	5.00
90 2nd print; gold hologram-c	0.60	1.20	3.00
91-Begin 4-part x-over w/Spirits of Vengeance	0.70	1.30	3.25
96-99: 101-106: 104-106-Nightwatch back-ups	0.40	0.70	1.80
100 (2.95, 52 pgs.)-Holo-grafic foil-c; intro new Spider-Armor	0.70	1.30	3.25
107 111-107-Intro Sandstorm, Sand & Quicksand app.	0.30	0.50	1.25
117-116, 118, 119, 121-124, 126-129: 119-Begin a 5.00-c bound-in trading card sheet 113-Gambit app. 118-1st solo clone, Venom app. 119-Intro Ravine, Scarlet Spider, Venom app. 127-Max. Clonage pt. 2, 129-Card insert	0.30	0.60	1.50
113 (2.95)-Collector's Ed. polybagged w/fold-c, 16 pg. preview of 5 Minicomics & animation cel	0.60	1.20	3.00
117 (3.50)-Flip book/Power & Responsibility Pt. 1	0.30	0.60	1.50
117-(2.95)-Collectors edition/foil-c/flip book	0.60	1.60	4.00
119-(6.95) Direct ed. polybagged w/Marvel Mini-Comic, X-M-1050 & coupon for Amaz. X-M-1976, X-M-053 & Spect. S-M #219	1.10	2.70	6.50
120 (2.25)-Flip book w/preview of The Ultimate Spider-Man	0.50	0.90	2.25
125-(3.95)-Hologlick-c, Gwen Stacy clone	0.80	1.60	4.00
125-(2.95)-Newsstand	0.60	1.20	3.00
...Scarlet Special (95, 1.95) 1-Flip book	0.80	1.60	4.00
Annual 1 ('85)	0.60	1.20	3.00
Annual 2-('86) Arthur Adams-a	1.30	3.00	7.50
Annual 3-('87)	0.60	1.20	3.00
Annual 4-('88)-Evolutionary War	0.70	1.40	3.50
Annual 5-('89, 2.00)-Atlantis Attacks	0.60	1.10	2.75
Annual 6-('90, 2.00)-Punisher back-up story	0.60	1.10	2.75
Annual 7-('91, 2.00)-Origin recap of Hobgoblin I & II, Green Goblin II & II, Venom, Lasers, Ka-zin-c	0.60	1.10	2.75
Annual 8-('92, 2.25)-Xavers story, pt. 3	0.60	1.10	2.75
Annual 9-('93, 2.95)-Polybagged w/card	0.70	1.30	3.25
Annual 10-('94, 2.95, 68 pgs.)	0.60	1.20	3.00

WEIRD MYSTERY TALES (See DC 100 Page Super Spectacular #4)

July-Aug, 1972-No. 24, Nov, 1975

National Periodical Publications

1-Kirby-c; Wrightson splash pg.	1.20	2.40	6.00
2-24: 4-Starlin-a. 24-Wrightson-c	0.60	1.10	2.75

WEIRD SCIENCE

Sept, 1950-No. 4, Mar, 1951 (1.95, color, 68 pgs.)

Gladstone Publishing

1-4-Reprints. 2-Begin 2.00-c	0.40	0.80	2.00

WEIRD WAR TALES

Sept-Oct, 1971-No. 124, June, 1983

National Periodical Publications/DC Comics

1-Robert-a in 1-4, 7-c, 5-7	1.60	3.20	8.00
2, 3-Doc Savage, 2-Crandall-a. 3, 5-Freeth-a	0.90	1.80	4.50
4-6, 7, 10, 5, 6, 10-Toth-a	0.70	1.40	3.50
8-Neal Adams-c(ish)	1.10	2.20	5.50
11-50: 36-Crandall & Robert-c/#2	0.50	0.90	2.25
51-63, 65, 67, 69-124: 93-Intro/origin Creeps, re-Commandos 101-Intro/origin G.I. Robot	0.40	0.70	1.75
64, 68-Fiorio Miller-a	0.50	1.00	2.50

WEIRD WESTERN TALES (Formerly All-Star Western)

No 12, June-July, 1972-No 70, Aug, 1980

National Periodical Publications

12-(52 pgs.)-1st app. Jonah Hex (1st Lash & Pow Wow Smith-c, 1st Jonah Hex Neal Adams-a	2.90	9.00	20.00
13-Ath app. Jonah Hex Neal Adams-a	2.50	8.00	15.00
14, 29-34-Toth-a. 29-Origin Jonah Hex	1.40	2.80	7.00
15-Neal Adams-c/Jonah Hex	1.20	3.00	7.00
16, 17, 19-28, 30-38: Jonah Hex is ill. 38-Last Jonah Hex	0.60	1.20	3.00
18-1st pr. Jonah Hex issue (7-8/73) & begins	1.10	2.20	5.50
39-70: 39-Origin/1st app. Scalphunter & begins	0.40	0.80	2.00

WEIRD WONDER TALES

Dec, 1973-No. 22, May, 1977

Marvel Comics Group

1-Wolverine-c/Hyde #5 (Eye of Doom)	0.50	1.00	2.50
2-22: 19-22-Dr. Druid (Druom)-r	0.40	0.80	2.00

WEIRD WORLDS

Aug-Sept, 1972-No. 9, Jan-Feb, 1974; No. 10, Oct-Nov, 1974

National Periodical Publications

1-John Carter, Warlord of Mars & David Innes begin (1st DC app.); Robert-c (#1-10 are 20¢ issues)	0.90	1.80	4.50
2-7: 7-Last Jane Carter	0.50	1.00	2.50

8-10 8-Man/Wolf Issue (1st app.) by Chaykin	0.40	0.70	1.75

WELCOME TO THE LITTLE SHOP OF HORRORS
May 1999- Present (2.50, cover-lettered series)
Roger Corman's Cosmic Comics
1–3 | 0.50 | 1.00 | 2.50

WEREWOLF (Also see Dracula & Frankenstein)
Dec. 1960- No. 3, Apr. 1967
Dell Publish ng Co.
1-1st app. (Super hero) | 0.70 | 1.40 | 5.50
2, 3 | 0.40 | 0.80 | 3.25

WEREWOLF BY MIGHT (A vs Blade Giant-Size)
Sept. 1972-No. 43, Mar. 1977
Marvel Comics Group
1-Photo-g cont'd Werewolf Spotlight #4 | 5.70 | 17.00 | 40.00
2 | 2.90 | 8.60 | 20.00
3–5 | 1.90 | 6.00 | 13.00
6–10 | 1.70 | 4.20 | 10.00
11–20: 15-New origin, Dracula-c/story | 1.30 | 3.00 | 7.00
21-31 | 0.90 | 2.30 | 5.50
32-Origin/1st app. Moon Knight (8/75) | 7.00 | 21.00 | 50.00
33–2nd app. Moon Knight | 4.30 | 13.00 | 30.00
34–36, 38–43 | 0.70 | 1.40 | 3.50
37-Moon Knight cameo | 1.30 | 3.00 | 7.50

WEST COAST AVENGERS
Sept. 1984-No. 4, Dec. 1984 (Mini-series)
Marvel Comics Group
1 | 0.60 | 1.20 | 3.00
2–4 | 0.30 | 0.60 | 1.50

WEST COAST AVENGERS (Avengers West Coast #48 on)
Oct. 1985-No. 102, Jan. 1994 (Regular series)
Marvel Comics Group
V2#1–20 | 0.30 | 0.60 | 1.50
21-41 | 0.20 | 0.40 | 1.00
42 John Byrne-a/scripts begin, end 57 | 0.40 | 0.80 | 2.00
43-49 -Ill Bromwyn Avengers West Coast | 0.20 | 0.40 | 1.00
50-Re-intro original Human Torch | 0.20 | 0.60 | 1.50
51–74, 76–99, 87.88-Wolverine-c/sty | 0.20 | 0.50 | 1.25
75-(3.50, 52 pgs.)-F Four x-over | 0.30 | 0.60 | 1.50
'400 (3.95 68 pgs.)-Red foil embossed-c; death of Mockingbird | 0.80 | 1.60 | 4.00
101, 102: 101-X-Men x-over | 0.30 | 0.50 | 1.25
Annual 1 ('88) | 0.60 | 0.90 | 2.20
Annual 2 ('89, 1.25) | 0.40 | 0.80 | 2.00
Annual 3 ('89)-Evolutionary War | 0.60 | 1.30 | 2.75
Annual 4 ('89, 2.00)-Infinity Attacks | 0.40 | 0.90 | 2.25
Annual 5 ('90, 2.00)-Annu. 6 ('91,2.00) | 0.40 | 0.80 | 2.00
Annual 7 ('92, 2.25)-Continued x-ov. | 0.50 | 0.90 | 2.25
Annual 8 ('93 2.95)-Polybagged w/card | 0.60 | 1.20 | 3.00

WESTERN GUNFIGHTERS
Aug. 1970-No. 33, Nov. 1975 (1-68 pgs.; 7 52 pgs.)
Marvel Comics Group
1-Ghost Rider (western) begins, ends #7 | 1.00 | 2.00 | 5.00

Web of Spider-Man #32

2-35;7-Origin Ghost Rider retold; 10-Origin/1st app. Black Rider '12 Origin Matt Slade	0.60	1.20	3.00

WESTERN KID, THE
Dec. 1971-No. 5, Aug. 1972 (All 20C issues)
Marvel Comics Group
1-Ayers, Romita-c/a(3) | 0.70 | 1.30 | 3.25
2-5: 2-Romita-a. Severin-c | 0.50 | 0.90 | 2.25

WESTERN TEAM-UP
Nov. 1973 (20C)
Marvel Comics Group
1 Orig. Two-Gun Kid app. The Outlaw Kid | 0.40 | 0.70 | 1.80

WETWORKS
(Lim. 1994-Present (1.95, color)
Image Comics
1 "3D" cr- d, Gatefold wraparound-c/Portacio/Williams c/a | 1.00 | 2.00 | 5.00
1-Chicago Comicon Ed. | 1.40 | 2.80 | 7.00
2-4 | 0.40 | 0.80 | 2.00
2-Alternate Portacio-c, see Deathblow #5 | 1.60 | 3.20 | 8.00
5-(2.50) 6-7-10 | 0.50 | 1.00 | 2.50
8 (1.95) Newsstand, Wildstorm Rising pt. 7 | 0.40 | 0.80 | 2.00
8 (2.50)-Direct Market, Wildstorm Rising pt. 7 | 0.50 | 1.00 | 2.50
Sourcebook 1 (10/94, 2.50)-Text & illos - no comic-c | 0.50 | 1.00 | 2.50

WHAM-O GIANT COMICS
Apr. 1967 (Newspaper size, 98¢ one-shot, full color)
Wham-O Mfg. Co.
1-Radian & Goody Bumpkin by Wally Wood | 5.00 | 15.00 | 35.00

WHAT IF?
Feb. 1977-No. 47, Oct. 1984
Marvel Comics Group (#48 on; 52 pgs.)
1-Brief origin Spider-Man, F.F. | 2.60 | 7.70 | 18.00
2-Origin Hulk retold | 1.20 | 4.00 | 10.00
3–5 | 1.20 | 3.30 | 8.00
6-10: 8, 9-D'Spreeza gir-c backup, p "Man-Sq dm" | 1.20 | 2.90 | 7.00
11, 12 | 0.90 | 1.80 | 4.50
13-Costars/Boscema-c/a | 1.10 | 2.70 | 6.50
14–16 | 0.90 | 1.70 | 4.25
17-Ghost Rider & Son Of Satan app. | 1.30 | 3.00 | 7.50
18-26, 29: 18-Begin 75¢-c, 19-Spider-Man, 22-Origin Dr. Doom retold | 0.90 | 1.70 | 4.25
27-X-Men app.; Miller-c | 1.60 | 4.70 | 11.00
28-Origin/1st app. Mystery Ghost Rider app. | 1.60 | 4.70 | 11.00
30-"What If... Spider-Man's Clone Had Lived?" | 2.00 | 5.00 | 12.00
31-Began 1.00-c; C-Men app.; Wolverine app. | 2.10 | 6.40 | 15.00
32-47: 37-Ghost Rider & Sinner Surfer app. | 0.50 | 1.00 | 2.50
Special (6/88, 1.50, color) | 0.40 | 0.80 | 2.00

WHAT IF...? (2nd Series)
July 1989-Present (1.25/1.50, color)
Marvel Comics
V2#1-Evolutionary War | 1.00 | 1.90 | 4.75
2-5: 2-D.D., Punisher app. | 0.60 | 1.10 | 2.75
6-X-Men | 0.80 | 1.60 | 4.00
7-Wolverine app., Liefeld c/a(p) | 0.90 | 2.30 | 5.50
8, 11: 11-McFarlane-c(1) | 0.50 | 0.90 | 2.25
9, 12: X-Men | 0.60 | 1.20 | 3.00
10-Punisher app. | 0.60 | 1.20 | 3.00
13-15, 17-21, 23, 27-29: 13-Prof. X app., Jim Lee c, 15-Cogwalk-c/a, 23-X-Men | 0.30 | 0.60 | 1.50
16-Cosmic battles Wolverine | 0.90 | 1.80 | 4.50
22-5-Iwo Surfer by Lim/Austin-c/a | 0.60 | 1.20 | 3.00
26-Wolverine, Punisher app. | 0.60 | 1.10 | 2.75
25-(1.50, 52 pgs.)-Wolverine app. | 0.60 | 1.20 | 3.00
28-Punisher app. | 0.40 | 0.80 | 2.00
30-(1.75, 52 pgs.) | 0.40 | 0.70 | 1.75
31-40: 31-Cosmic Spidey & Venom app. 37 Wolverine | 0.30 | 0.60 | 1.50
41-71 75, 52 pgs.)-Avengers vs. Galactus | 0.40 | 0.70 | 1.75
42-49, 51-60: 43-Wolverine -64-Iverm/Punisher 45-Grat Rider -46-Cyber story, 47-Magneto, 49-Silver Surfer/Thanos, 52-Dr Doom 54-Death's end, 58 Punisher, 59 Wolverine 60-X-Men Wedding Album | 0.30 | 0.50 | 1.25
50-(2.95, 52 pgs.)-Foil embossed-c, "What If Hulk Had Killed Wolverine" | 0.60 | 1.20 | 3.00
61-79: 61-Beg'n 1.50,-c/bound-sr card sheet, Spider-Man, 74-X-Men. 76-Lost Watcher in tale, 77-X-Men, 78-Bizley-c | 0.30 | 0.60 | 1.50

Wildstar #1

WHAT THE—?!
Aug. 1988-No. 24, Dec. 1992 (1.25/1.50, color, semi-annual)
Marvel Comics
1-Parodies n all | 0.50 | 1.00 | 2.50
2-4 | 0.30 | 0.60 | 1.50
3-X-Men parody; McFarlane-a | 0.60 | 1.20 | 3.00
5-Punisher/Wolverine parody, Jim Lee-a | 0.30 | 0.60 | 1.50
6-25-6-Punisher/Wolverine #1 Wolverine 18-Star Trek parody w/Wolverine & Thanos, Weapon X parody | 0.30 | 0.50 | 1.25
26-Full Special (2.50, 68 pgs.; Spider-Man 2099-c/story; orig in Silver Surfer, Hulk & Doomsday parody | 0.50 | 1.00 | 2.50
Summer Special '1 (93, 2.50)-X-Men parody | 0.50 | 1.00 | 2.50

WHEELIE AND THE CHOPPER BUNCH (TV)
July 1975-No. 7, July 1976 (Hanna Barbera)
Charlton Comics
1, 2-Byrne text illos (early -a) | 1.30 | 3.00 | 8.00
3-7-Staton -a. 5-Byrne-c & text illos | 0.90 | 1.70 | 4.25

WHERE CREATURES ROAM
July, 1970-No. 8, Sept. 1971 (Pre-hero reprints in all)
Marvel Comics Group
1-Kirby/Ditko-r | 1.00 | 2.00 | 5.00
2-8-Kirby-r | 0.60 | 1.20 | 3.00

WHERE MONSTERS DWELL
Jan. 1970-No. 18, Oct. 1975 (Pre-hero reprints in all)
Marvel Comics Group
1-Kirby/Ditko-r | 1.00 | 2.00 | 5.00
2 '82, 12, 4: Crandall-r 12-Giant size | 0.50 | 1.00 | 2.50
11, 13-17 '18, 20-Staehle-c | 0.40 | 0.80 | 2.00
19-Williamson-a/World of Suspense #3 | 0.50 | 1.00 | 2.50

WHERE'S HUDDLES? (TV) (See Fun-In #3)
Jan, 1971-No. 3, Dec. 1971 (Hanna-Barbera)
Gold Key
1 | 1.40 | 3.50 | 8.50
2, 3: 3-Reprints most of #1 | 1.00 | 2.00 | 5.00

WHO'S WHO IN STAR TREK
Mar, 1987-No. 2, Apr, 1987 (1.50, color)
DC Comics
1,2 | 1.00 | 1.90 | 4.75

WIDOW: METAL GYPSIES
Aug 1995-Present (3.00, color)
London Night
1 | 0.60 | 1.20 | 3.00
1-Platinum | 1.00 | 2.00 | 5.00

WILDCATS, THE ADVENTURES
Sept, 1994-Present (1.95, color)
Image Comics
1–5 | 0.40 | 0.80 | 2.00
6-(2.50) 7–10 | 0.50 | 1.00 | 2.50
Sourcebook 1 (1/95, 2.95) | 0.60 | 1.20 | 3.00

WILDC.A.T.S. COVERT ACTION TEAMS
Aug. 1992-No. 4, Mar. 1993; No. 5, Nov. 1993-Present (1.95/2.50, color)
Image Comics
1-1st app. Jim Lee team-all, contains 2 trading cards (2 versions exist, each with a different card) 1.30 3.30 8.00
1 (All-gold fun, signed) 8.00 17.00 40.00
1 (All-gold fun, unsigned) 2.10 6.00 15.00
1-Newsstand ed. w/no cards 0.40 0.80 2.00
1-2nd Printing Fun foil stamped-c, direct sales only, contains coupon for Image Comics #0, 1st app. Wetworks by Portacio (4 pg. preview) 1.60 3.20 8.00
2-With coupon missing 0.40 0.80 2.00
2-Direct Sale misprint w/no prism on-c 0.40 0.80 2.00
2-Newsstand copy with cards or prism-c 0.40 0.80 2.00
3 (Gen13/Fell)-c 1.00 2.00 5.00
4-(.50) Playbagged w/Troops trading card, 1st app. Tribe by Sinnamon, Youngblood cameo 1.00 2.00 5.00
5-Variant w/Red Card 1.00 2.00 5.00
5 (7.95) Insert #8-Gold, #7-Silver editions) 0.80 1.60 4.00
6-12 (2.50) 8-Cameo of X-Men's Jean Grey & Scott Summers 0.50 1.00 2.50
7-Thomas Pantaeo-c, see Deathblow #5 2.00 4.00 10.00
13-15, 21-23-13-Jim Lee/Scott Williams-c, C. Claremont-s, Lee-p 0.50 1.00 2.50
16-Larsen-a/story; " cover action "earns" it an Alicia 0.50 1.00 2.50
16.1-Cassels-p/Inhyp; 21-23: Alan Moore-s 0.50 1.00 2.50
all (2.50)-Direct Market, Wildstorm Rising Part 2, Brand-in card 0.50 1.00 2.50
20-(1.95)-Rivera/card, Wildstorm Rising Part 2 0.40 0.80 2.00
Wildc.A.T.s Sourcebook 1 (11/93, 2.50) Foil-remastered-c (outer Gold ed.) 0.50 1.00 2.50
Wildc.A.T.s Sourcebook 2 (11/94, 2.50)-Virapanas-a/-c 1.00 1.50 2.50
Companendium (6/93, 9.95) Polybagged w/#1-a w/base #0 2.00 4.00 10.00
Special 1 (11/93, 3.50, 52 pgs.)-Travis Charest/Williams-a/c & pin-up 2.70 1.40 3.50

WILDC.A.T.S TRILOGY
Jun. 1997-Jun. 3, Dec. 1993 (3.95, color, mini-series)
Image Comics
1-2 (.50)-Multi-color foil-c; Jae Lee-c/a 0.50 1.00 2.50
1.1 (.95)-Mousepad ed. w/die foil-c 0.40 0.80 2.00
2, 3-Jae Lee-c/a 0.40 0.80 2.00

WILDSTAR: SKY ZERO
May, 1995-No. 4, Nov. 1993 (1.95, color, mini-series)
Image Comics
1 (2.50)-Embossed-c w/sheet ed. 0.50 1.00 2.50
1-Gold variant 2.00 4.00 10.00
1-Newsstand ed. w/sheet w/c, -nc embossed 0.40 0.80 2.00
2-4: Oidway-c/a in all 0.40 0.80 2.00
1-(9.95)-Premium, 2.50, color) 0.50 1.00 2.50

WILDSTORM
Dec. 1994 (2.95/4.95, color)
Image Comics
Preview #1 11/94, 4.95, 52 pgs)-Gen 13 1.40 2.80 7.00
Swimsuit Special 1 (12/94, 2.95) 0.60 1.20 3.00
Swimsuit Special 2 ('95, 2.50) 0.60 1.20 3.00
Universe Sourcebook (5/95, 2.50) 0.50 1.00 2.50
(8/95-Present, 2.50)-sink by various 0.50 1.00 2.50

WILDSTORM RISING
May 1995 1) 1/95 2) 50, color)
Image Comics
1-(2.50)-Direct Market, WildStorm Rising Part 1, Brand-in card 0.50 1.00 2.50
1-(1.95)-Newsstand, WildStorm Rising Part 1 0.40 0.80 2.00
2-(2.50)-Direct Market, WildStorm Rising Part 1 0.50 1.00 2.50
2 (1.95)-Newsstand, WildStorm Rising Part 1 0.40 0.80 2.00

WILD WILD WEST. THE (TV)
June, 1966-Nov. ?, Oct. 1969
Gold Key
1-Alx Williams-a 15.00 45.00 105.00
2 11.00 32.00 75.00
3-7 8.60 26.00 60.00

WILL TO POWER
June, 1994-Present (1.50, color, 20 pgs., weekly)
Dark Horse Comics
1-12: 1-3 & 8 Sets-c 0.20 0.40 1.00

Wolverine #3

WITCHCRAFT
June, 1994-No. 3, Aug., 1994 (2.95, color, limited series)
DC Comics (Vertigo)
1, 2-Nakota-c/Robinson-s 1.00 2.00 5.00
3-Plasmum edition 4.30 13.00 30.00

WITCHING HOUR (Combined with The Unexpected with #189)
Est. Mar. 1969-Feb 85, Oct. 1978
National Periodical Publications/DC Comics
1-Tets-a-Three Witches 2.50 8.60 20.00
2, 6-G. Kids-a 1.70 4.20 10.00
5, 9-Wrightson-a, 3-Toast 12¢ issue 1.30 3.00 7.50
4, 7, 9-12 1.00 2.50 6.00
8-Toth, Heal Adams-a 1.20 2.90 7.00
13-Heal Adams-c/a (2 pgs.) 0.90 1.70 4.25
14-Wrightenson/Kaesen, Jones-a 0.90 1.70 4.25
15-20 0.50 0.90 2.25
21-85: 38-(100 pgs.) 0.20 0.40 1.10

WOLF & RED
Apr 1995-June 1995 (2.50, color, limited series)
Dark Horse Comics
1: Jo'Jen Avery characters 0.50 1.00 2.50

WOLFF & BYRD, COUNSELORS OF THE MACABRE
May, 1994-Present (2.50, B&W)
Exhibit A Press
1-7 0.50 1.00 2.50

WOLVERINE (Also see Incredible Hulk #180, 181 & Ritty-Pryde & ...)
Sept, 1982-No. 4, Dec. 1982 (Mini-series)
Marvel Comics Group
1-Miller-c/a-in all 4.90 15.00 34.00
2, 3 3.10 9.40 22.00
4 3.60 10.70 25.00
TPB (1/87, 4.95)-rl-1-4 1.30 3.30 8.00
TPB (9.95)-2nd printing 1.70 4.00 10.00

WOLVERINE (Also see Marvel Comics Presents)
Nov. 1988-Present (1.50/1.75/1.95, color)
Marvel Comics
1-Buscema-a begins, ends 16 2.00 6.00 14.00
2 1.00 2.50 6.00
3-5 1.70 4.00 10.00
6-9: 7, 8-Hulk app. 1.50 3.80 9.00
10-Below claws, 1st battle with Sabretooth 4.30 12.90 30.00
11-16: 11-New Costume 1.20 2.90 7.00
17-20: 17-Byrne-c/a begins, ends #23 1.00 2.00 5.00
21-30: 24, 25, 27-Ill lee-c 0.80 1.60 4.00
31-40, 44, 47-36-Begin 1.75-c 0.60 1.20 3.00
41-Sabretooth claims to be Wolverine's father, Cable cameo 1.30 3.00 7.50
41-Gold 2nd printing 0.30 0.60 1.60
42-Sabretooth & Cable app., Sabretooth proven not to be Wolverine's father 1.20 2.40 6.00
42-Gold ink 2nd printing (1.75-c) 0.40 0.70 1.75
43-Sabretooth/Wolverine saga concludes 1.00 2.00 5.00
45, 48-Sabretooth-c/story 0.80 1.60 4.00
48, 49-Sabretooth app.; Weapon X sequel 0.60 1.20 3.00
50-(2.50, 64 pgs.)-Die-cut-c; Weapon X sequel concludes; Wolverine back to old yellow costume 1.00 2.00 5.00
51-74, 76-90: 51-Sabretooth-c/app; 55-57, 73-Gambit app.
60-64-Sabretooth storyline 0.40 0.70 1.75
75 (1.95, 68 pgs.)-Wolverine hologram on-c 1.00 2.50 6.00
81-84, 86, 88-Ring in 1.95-c, bound-in card sheet 0.40 0.80 2.00
85-(2.50)-Newsstand edition 0.50 1.00 2.50
85-(3.50)-Collectors edition 0.70 1.40 3.50
87-90-(1.95)-Deluxe edition 0.40 0.80 2.00
87-90-(1.50)-Standard edition 0.30 0.60 1.50
91-94, 91-Return from "Age of Apocalypse", 93-Juggernaut app., 94-Gen X app. 0.40 0.80 2.00
Annual '88 (1, 1988, 4.50)-The Jungle Adventure 0.90 1.80 4.50
Annual 2 (12/90, 4.95)-Bloodlust 1.00 2.00 5.00
Annual '91 (#3, 8/91, 5.95)-Ruhne Of Terror; Cable & New Mutants app.; 2nd print edition 1.00 2.50 6.00
Battles the Incredible Hulk no (1989, 4.95, 52 pgs.)-Reprints Incredible Hu...k #180 & 181 0.80 2.00 5.00
Blood Hungry ('93, 6.95, 68 pgs.)-Keith-a/c; Wolverine stories from Marvel Comics Presents #5-82 1.20 3.00 7.00
Bloody Choices (11/93, 7.95) 1.30 3.30 8.00
Evolution m (9/94, 5.95, graphic novel) 1.00 2.50 6.00
Global Jeopardy 1 (12/96,) 95)-Embossed-c; Sub-Mariner, Zabu, Ka-Zar, Shanna & Wolverine; produced in cooperation w/World Wildlife Fund 0.80 1.20 3.00
Inner Fury m (11/92, 5.95)-Metallic ink-c 1.00 2.50 6.00
...'95-rm ('95, 3.95) 0.70 1.70 4.00
Save The Tiger 1 (7/91 2.95)-Keith-c/c; Wolverine stories from Marvel Comics Presents #1-10 0.60 1.20 3.00
...Typhoid x Kiss (6/94, 6.95) -Wolverine stories from Marvel Comics Presents #109-116 1.20 2.90 7.00

WOLVERINE (Marvel Comics)
...AND THE PUNISHER: DAMAGING EVIDENCE
Oct. 1993-No. 3, 1993 (2.00, color, mini-series)
Sept., 1969-No. 4, Dec., 1989 (3.95, color, deluxe, mini-series)
1 Beginnings; Liefeld/Austin-c/ 1.00 2.00 5.00
2-4 0.80 1.60 4.00
...VS. SPIDERMAN
Mar 1995 (2.50, color, one shot)
1-(Marvel Comics Presents # 48-50 0.50 1.00 2.50

WONDER WOMAN
Feb.'73, Apr. 1985-No. 329, Jan., 1986
Natsuna. Periodical Publications/DC Comics
73-90.73-1st code approved issue 14.00 41.00 110.00
91-94, 96, 97, 99 9.00 28.00 75.00
95-Atom Bomb cover 10.00 30.00 80.00
96-New origin & new art team (Andru & Esposito) begin (5/58) 11.00 32.00 85.00
100 (8/58) 12.00 36.00 97.00
101-104, 106-110 8.00 25.00 67.00
105-Secret origin, scarce (4/59) 31.00 93.00 280.00
111-120 6.00 19.00 50.00
121-126-Last 10¢ issue 4.00 13.00 35.00
127-130 3.00 9.00 22.00
131-150 132-Flying saucer-c 3.30 8.00 20.00
151-158, 160-170-170-(12/66) 3.20 7.50 19.00
159-Origin retold; (1/66); 1st S.A. orig.rt? 3.30 8.00 20.00
171-178 2.00 4.00 10.00
179-195: 195-Mod Wave 1.20 2.40 6.00
196-198 (52 pgs.)-Reprints 1.20 2.40 6.00
199, 200 Jeff Jones-c; 200-(5-6/72) 1.00 2.00 5.00
201-230 201, 202-Catwoman app. 0.20 0.60 1.50
211-230, 233-266, 269-280, 284-286 0.20 0.40 1.00
231, 232-JSA guest star 0.30 0.60 1.50
267, 268-Re-Intro Animal Man (1980) 1.20 5.10 12.00

284–283: Joker-c/story	0.60	1.20	3.00
287–New Teen Titans app	0.30	0.60	1.50
288–299, 301–328	0.20	0.40	1.00
300–(1.50, 76 pgs.)–JLA app.	0.30	0.60	1.50
329–Double-size flint issue	0.30	0.60	1.50

WONDER WOMAN
Feb. 1987–Present
DC Comics
0–(10/94) 1.00 2.00 5.00
1–Perez-c/a begins; covers only #25-60 0.60 1.20 3.00
2–20 0.30 0.50 1.25
21–49,51–62–24-Last Perez-a; 60-Vs. Lobo 0.20 0.40 1.00
50–(1.50, 52 pgs.)–New Titans, JLA app. 0.30 0.60 1.50
63–81–63–New Direction & Ballard-c begin 0.30 0.50 1.25
82–84, 86 begin 1.50-c 0.40 0.80 2.00
85–1st Deadshot-a 2.00 4.00 10.00
86,87 0.50 1.00 2.50
88–93, 88–Superman-c & app., 90–1st Artemis 0.60 1.60 4.00
94–98, 91–(11/94) 93–wiwoman app. 96–lover-c 0.40 0.80 2.00
98.99, 101–103, 98–beg. in 1.75-c, 101–102–Icon Byrne-s/a 0.40 0.70 1.75
100–(2.95)–Newsstand, Death of Artemis 0.60 1.20 3.00
100–(3.95)–Direct Market, Foil-c, Death of Artemis 0.60 1.60 4.00
Annual 1 ('88, 1.50)–Art Adams-a 0.40 0.80 2.00
Annual 2 ('89, 2.00) 0.40 0.80 2.00
Annual 3 ('92, 2.50)–Quesada-c/pl 0.50 1.00 2.50
Annual 4 ('95, 3.50)–Year One story 0.70 1.40 3.50
Special 1 ('92, 1.75)–Cont'd in W.W. #83 0.40 0.80 2.00

WONDER YEARS-TALES OF THE MARVELS
Oct 1995–Present (4.95, color, limited series)
Marvel Comics
1-acetate-c 1.00 2.00 5.00

WORLDS COLLIDE
July 1994 (2.50, color)
DC Comics
1–(2.50, 52 pgs.) 0.50 1.00 2.50
1–11.95, 52 pgs.)–Polybagged w/vinyl clings 0.80 1.60 4.00

WORLD'S FINEST COMICS
No. 71, July-Aug. 1954–No. 323, 2/91, 1986
Natona. Periodical Publ./DC Comics
71 (Scarce)–Superman/Batman team-up issues, Superman & Batman exchange identities 62.00 185.00 615.00
72–(Scarce) 48.00 145.00 435.00
73–(Scarce) 52.00 157.00 470.00
74 42.00 125.00 375.00
75 38.00 115.00 345.00
76–80, 75–1st Code-approved (3-4/55) 31.00 92.00 245.00
81–90–Bill Ward-a 24.00 73.00 195.00
91–93, 95–99 17.00 51.00 135.00
94–Origin Superman/Batman team retold 52.00 155.00 415.00
100–(3/59) 30.00 90.00 240.00
101–110 12.00 36.00 95.00

Wonder Woman #14

111–121, 121–Last 10¢ issue	9.00	28.00	75.00
122–128, 130–142–125–Aquaman begins (5/63) 5.70		17.00	40.00
129–Joker/Luthor team-up-c/story	7.00	21.00	50.00
143–150	4.30	12.70	30.00
151–155, 157–160	3.70	9.20	22.00
156–1st Bizarro Batman; Joker-c/story	11.00	34.00	80.00
161,170–Giants-G-28 & G-40	3.10	9.00	22.00
162–165, 167–169, 171–174 169 (9/67)–3rd app. new Batgirl (saver and 1 panel cameo)	2.50	6.10	15.00
166–Joker-c/story	2.60	7.70	18.00
175, 176–R. Adams-a; 176–Dr. Fate app.	2.30	6.40	15.00
177–Joker/Luthor team-up-c/story	2.30	6.40	15.00
178, 180–187	1.40	2.80	7.00
179, 188–Giants G-52 & G-64	2.00	5.00	12.00
189–196	1.00	2.00	5.00
197–Giant G-76	1.80	4.60	11.00
198, 199–3rd Superman/Flash race; see Flash 175 & Superman 199	9.30	27.00	65.00
200–205: 204–Jim Mar. 55 app.; 205–r/Shining Knight by Frazetta, Teen Titans x-over; 205, 207–212–(2/54, 52 pgs.)	0.60	1.20	3.00
206–Giant G-88	0.90	1.70	4.25
207–248: 215–retro Batman, Jr & Superman, Jr; 223–228–(100 pgs.); 244–252–(84 pgs.); 253–265–(68 pgs.); 266–282–(52 pgs.)	0.90	1.70	4.25
249–The Creeper by Ditko begins	1.10	2.20	5.50
250–270, 272–299, 301–323	0.50	0.90	2.25
271–Origin Superman/Batman team retold	0.50	1.00	2.50
300–(1.25, 52 pgs.)–New Teen Titans, JLA app.	0.70	1.30	3.25

WRATH (See Prototype #4)
Jan 1996–Nov 1996 (3.95, color)
Awa Studios
1-9–2 Mantra x-over; 3–1st app. Slayer #5; 5–Free app. B. Mantra & Wrath; 6–app. 9-Prime app. 0.40 0.80 2.00
1-Ultra 5000 Limited silver foil 2.10 6.10 15.00
Giant Size 1–(2.50, 44 pgs) 0.50 1.00 2.50

X (See Comics' Greatest World & Dark Horse Comics #8)
Dec 1992–Present (2.00, co-cover)
Dark Horse Comics
1–7–3-Pit Bulls x-over 0.40 0.80 2.00
8–19–8-12 50)–Grassi-c & app. 18–Prestator app. Miller-c, 19–Miller-c 0.50 1.00 2.50
...Free I.D. jointed Special #2 (6/94, 1.00, 20 pgs.) 0.20 0.40 1.00
...Give Shot to the Head ('94, 2.50, 36 pgs)–Fabler-c 0.50 1.00 2.50

X-CALIBRE
Mar 1995 – July 1995 (1.95, color)
Marvel Comics
1-Age of Apocalypse 0.80 1.60 4.00
2–4 0.60 1.20 3.00

XENOBROOD
No. 0, Oct. 1994–Present (1.50, color, m-w series?)
DC Comics
0–6–0–"Xenobrood:" n-delica 0.30 0.60 1.50

XENOTECH
Sept. 1993–Present (2.75, color)
Mirage Publishing
1–3-Board w/2 trading cards 2-(10/94) 0.60 1.10 2.75

XENYA
Apr. 1994–Present (2.95, color)
Sanctuary Press
1–3 1-Hildebrandt-c/retro Xenya 0.60 1.20 3.00

X-FACTOR (Also see Spider-Man and X-Factor)
Feb. 1986–Present
Marvel Comics Group
1-(1.25, 52 pgs.)–Cont'd from FF 286/Baby Nathan apps. on 2 pgs. (2nd app. after X-Men 201) 1.70 5.00 12.00
2–5, 5–1st app. Apocalypse (2 pg. cameo) 1.00 2.00 5.00
6–1st Fall app. Apocalypse 2.00 4.00 10.00
7–10: 10–Sabretooth app. (11/86, 3 pgs.); cont'd in X-Men #212, 1st app. in an X-Men comic 0.80 1.60 4.00
11–20: 13–Baby Nathan app. in flashback 0.60 1.20 3.00
21–23: 23–1st Archangel (cameo) 0.50 1.00 2.50
24–1st Fall app. Archangel 2.10 6.40 15.00
25, 26 Fall Of The Mutants #s #24-26 0.80 1.60 4.00
27–30 0.40 0.80 2.00

31 37, 39, 41–49 35–Origin Cyclops	0.30	0.60	1.50
38–(1.50, 52 pgs.)	0.40	0.80	2.00
40–Lenticel-c/#438, 1st ai Marvel(!)	0.40	0.80	2.00
50–(1.50, 52 pg.)–1 eledic/Wolfe/Lorie-c	0.40	0.80	2.00
51–53–Sabretooth app. 52–Lenticel-c(p)	1.00	2.00	5.00
54–59–54–Silvestri-c/a(p)	0.20	0.40	1.00
60–X Tinction Agenda; New Mutants app.	1.10	3.30	8.00
60–Gold 2nd print	0.50	1.00	2.50
61, 62–X-Tinct.on Agenda; New Mutants app.	1.00	2.50	6.00
63–Portacio/Thibert-c/a begins	1.00	2.00	6.00
64–67, 69, 70, 65–68–Jen Lee-c/a-plots 66–67–Baby Nathan apps. cont'd in #68	0.40	0.80	2.00
68–Baby Nathan is sent into Future	1.00	2.00	5.00
71–New team begins; Stroman-c/a begins	1.00	2.50	6.00
71–2nd printing (1.25-c)	0.40	0.80	1.25
72–74–74–Last 1.00-c	0.30	0.60	1.50
75–(1.75, 52 pgs.)	0.40	0.70	1.75
76–80, 77–79–Stroman-a	0.90	0.50	1.25
84–86, (1.50-c)–Polybagged w/mad rag card, Jae Lee a-1st Lee c 85, 86	0.40	0.50	2.00
87–91, 93–99, 100 87–92–Quesada-c/a 88–1st app. Random	0.30	0.50	1.25
92–(2.50, 68 pgs.)–Wrap around c-w/Pasko Rothcross-c-w/Bogar X-Men 30th anniversary issues, Quesada-c/a	0.90	1.80	4.50
92–2nd printing	0.70	1.40	3.50
100–(2.95, 52 pgs.)–Collectors Edition, embossed foil-c, death of Multiple Man	0.70	1.40	3.50
100–(3.75, 52 pgs.)–Newsstand Ed. Iron	0.40	0.70	1.75
102–105, 107 111, 102 Begin 1.50-c; bound-in card sheet	0.30	0.60	1.50
106 (2.00) Newsstand edition	0.40	0.80	2.00
106–(2.95) Collectors edition	0.60	1.20	3.00
108–116 (1.95)–Deluxe edition 112–intro from "Age of Apocalypse"; 115 cont'd next	0.40	0.80	2.00
Annual 1 ('90/80), 2 ('92/87)	0.50	1.00	2.50
Annual 3 ('88)–Evolutionary War	0.50	1.00	2.50
Annual 4 ('89, 2.00)–Atlantis Attacks	0.50	1.00	2.50
Annual 5 ('90, 2.00)–New Mutants x-over	0.50	1.00	2.50
Annual 6 ('91, 2.00)–New Warriors, X-Force app.	0.50	1.00	2.50
Annual 7 ('92, 2.25)–1st Quesada-c/a on X-Factor	0.50	0.90	2.25
Annual 8 ('93, 2.95)–Rugged w/trad.ng card	0.60	1.20	3.00
Annual 9 ('94, 2.95) Australia	0.60	1.20	3.00
...Pinterner Of Love ('90, 4.95)–Starlin scripts	1.00	2.00	5.00

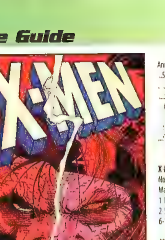
X-FILES, THE
Jan 1995 – Present (2.50, color)
Topps Comics
1–Adaptation of TV Show/Direct Market & Newsstand 25.99 5.00 10.00
2 3.60 7.20 18.00
3–4 1.00 2.00 5.00
5–9 0.50 1.00 2.50
Annual 1 ('95) 0.80 1.60 4.00
...ashcan-giveaway w/Star Wars Galaxy Mag (88/W) 1.40 2.80 7.00
...ashcan-giveaway w/Retro Comics Illustrated 2.00 4.00 10.00

TPB-(19.95) 20.00

X-FORCE (See New Mutants #100)
Aug. 1991 Present (1 00-1 25/1 50 cvrs)
Marvel Comics
1 (1 50 52 pgs.) Polybagged with 1 of 5 Marvel Universe trading cards inside (Liefeld c.) 7.75 1.60 4.00
1 With Cable card 1.00 2.50 6.00
1 2nd printing, matte finish, w/ Cable & Deadpool card 0.30 0.60 1.50
2 1 2nd printing (Liefeld c/story) 0.40 0.80 2.00
3 Spider-Man x-over w/Spider-Man #16 0.50 1.25 3.00
10 2 1/2 10 Wrapp around c 0.30 0.60 1.50
11 15 16 24 26 33 15 Cable leaves X-Force; Cypher is begin, ends #25 0.25 0.50 1.25
26, 27 Cops Rec only 0.20 0.50 1.25
28 1/8 (1 50) Polybagged w/trading card 0.40 0.80 2.00
29 (1 50 52 pgs.) Wrapp around c w/Cable hologram on c; Cable returns 0.90 1.80 4.50
34 37 39 43 34 Begin 1 50-c; bound-in card sheet 0.30 0.60 1.50
38 (2 00) Newsstand edition 0.40 0.80 2.00
38 (2 95) Collectors edition 0.60 1.20 3.00
40 45 47 1 95) Deluxe edition 0.40 0.80 2.00
44, 48, 49 Return from "Age of Apocalypse"; 45-Sabretooth app. 0.40 0.80 2.00
Annual 1 ('92, 2.25) Liefeld c/a, 1st Cannabis-X in X-Force 0.50 0.90 2.25
Annual 2 ('93, 2.95) polybagged w/trading card, misc X-Treme 0.60 1.20 3.00
Annual 3 ('94, 2.95, 68 pgs.) 0.60 1.20 3.00
Annual Shatter Wars Sabotage nn (11/'92, 6.95) -it's Force #1, 4 & 5-M #16 1.20 2.90 7.00

X-MAN
Mar 1995 - Present (1 95, color)
Marvel Comics
1-Age of Apocalypse 1.20 2.40 6.00
1-2nd print 0.60 1.20 3.00
2-4 0.80 1.60 4.00
5-9 0.40 0.80 2.00

X-MEN (Uncanny X-Men, Nos. 142-present see Giant-Size)
"Origin & 1st app The 3- Men (Cyclops, Angel, Beast, Iceman & Marvel Girl (orig. nn); 1st app Magneto & Prof X 480.00 1411.00 4300.00
2 1st app. The Vanisher 131.00 392.00 1175.00
3-11 1st app. The Blob 50.00 175.00 525.00
4-1st app. Quicksilver& Scarlet Witch; 2nd app. Magneto 49.00 168.00 445.00
5-Magneto & Evil Mutants c/story 34.00 103.00 310.00
6-10-6-Sub-Mariner app; 7-Magneto app 9-Early Avengers x-over 30.00 75.00 215.00
10-1st S.A. app. Ka-Zar 24.00 72.00 215.00
11, 13 15-15-Origin Beast 19.00 66.00 175.00
12-Orig & Professor X, magic & 1st app. Juggernaut 30.00 90.00 240.00
16-20 19-1st Mimic 10.00 29.00 78.00
21-27 29, 39 27-Spider-Man cameo 9.00 28.00 65.00
28 1st app. The Banshee 13.00 39.00 90.00
30 1st app. The Mekkano-c/a 6.40 19.00 45.00
35 Spider-Man app. (8/67) 10.00 30.00 70.00
38 Origins of The X-Men feature in X38-57 9.00 28.00 65.00
39, 40 39-New costumes 6.00 18.00 42.00
41-49 44 1st app. G.A. Raven in S.A. 49-Sinestro c/ 1st Parallax 5.70 17.00 40.00
50, 51 Sinestro c/a 6.40 19.00 45.00
52 4.00 12.00 28.00
53 Barry Smith-c/a, 1st comic book work 8.40 25.00 60.00
54, 55 Smith cover, 1st-1st Alex Summers who later becomes Havoc 6.70 20.00 47.00
56, 57, 59-63, 65 Adams-a 6.00 18.00 42.00
58 1st app. Havok (in costume) 9.00 28.00 65.00
64-1st Sunfire 6.60 20.00 46.00
66 Last new story with original X-Men (3/70); X-Men battle mutants 5.00 15.00 35.00
67 70 72 74, 52 pgs. 67-Regents begin (12/70); 9 months pass between #66 & 67, end #93 2.90 8.60 20.00
71, 73, 93 83-c/X-Men #35 (Spidey app.), 71-Last 15¢ issue 2.30 6.80 15.00
"All New X-Men begin; 8/75), see Giant Size X-Men 1st #1
33.00 98.00 325.00
"All Select-a-Mutt Jewelers pin, mail-away 33.00 98.00 325.00
95 Death of Thunderbird 9.00 28.00 60.00
96-99, 101-3, 105 Cockrum-a(p) 6.90 21.00 48.00
100 Old-X Men vs. New X-Men 7.00 21.00 50.00
101 Phoenix origin concludes 5.70 17.00 40.00



X-Men #7

102-107, 103-Origin Storm 2.90 8.60 20.00
*DB-Byrne art begins in X-Men; see Marvel Team-Up #53 for 1st Byrne X-Men 6.00 18.00 42.00
109-1st Vindicator 4.90 15.00 34.00
110, 111 2.90 8.60 20.00
112-119 2.40 7.00 17.00
120-1st app. Alpha Flight (cameo) 5.30 16.00 37.00
121 Alpha Flight (1st full story) 5.70 17.00 40.00
122-128, 123-Spider-Man x-over 2.30 6.90 16.00
*129-1st app. Kitty Pryde, begin Dark Phoenix saga 2.90 9.00 20.00
130-1st app. Dazzler by Byrne (2/80) 2.40 7.30 17.00
131-135 2.00 6.00 14.00
136, 138 2.00 5.00 12.00
137-1st app. Alpha Flight 2.10 6.00 15.00
139-Wein/elow's new costume 3.70 11.10 26.00
140-Alpha Flight app. (also in #139) 3.00 10.30 24.00
141 Intro Fa.m.e. X-Men, Jean's Aunt + Uncle (Phoenix I)
3.90 11.60 27.00

X-MEN
Oct, 1991 Present (1 00/1 25, color)
Marvel Comics (Comics Group
1-(1 50, 52 pgs.)-Four different covers (a-d) by Lee; New team & Lee-c/a begins, ends #11 0.60 1.20 3.00
1-(3 95) Prestige ed. (cover e), double gatefold-c, coated stock 0.90 2.30 5.50
2, 3, 5, 7 1.00 2.00 5.00
4-Wolverine back to old yellow costume (1/92), same dates as Wolverine #50 1.00 2.00 5.00
6-Sabretooth c/story, Thibert-i en 6-9 1.00 2.00 5.00
8-Gambit vs. Bishop c/story 0.80 1.60 4.00
9-Wolverine vs. Ghost Rider 0.80 1.60 4.00
10-Return of Gimpalot 0.80 1.60 4.00
11 13 11 Last Lee-c/a, 12, 13-Thibert-c/a 0.80 1.60 4.00
11-Silver ink 2nd print, same w/X-Men board game 3.00 6.00 20.00
14 16-(1 50-c) Polybagged w/trading card 0.40 0.80 2.00
17, 24, 26-29, 31 28, 29-Sabretooth app. 0.30 0.50 1.25
25 (3 50, 52 pgs.)-Gambit hologram on c; 30th anniversary issue 0.90 1.80 4.50
25-30th anniversary issue, B&W c/w/Magneto in issue & Magneto hologram; no price on cover 3.60 10.20 25.00
25-Gold 4.30 12.90 30.00
30 (1 95)-Wedding issue, bound-in trading card sheet 0.80 1.60 4.00
32-35, 32-Begin 1 50-c; bound-in card sheet 33-Gambit & Sabretooth c & story 0.30 0.60 1.50
36,37 (2,95)-Collectors editions 0.60 1.20 3.00
38-44, 46 (1 95) Deluxe editions 42-43-Sw pin-u & c 0.40 0.80 2.00
45 (3.95) -nn, issue, gatefold-c 0.80 1.60 4.00
Annual 1 ('92, 2.25)-Lee-c & layouts 0.50 0.90 2.25
Annual 2 ('93, 2.95)-Polybagged w/trading cards, misc Empyrean 0.60 1.20 3.00
Annual 3 ('94, 2.95, 68 pgs.) 0.60 1.20 3.00
Special ('95-(3.95) 0.80 1.60 4.00
"Adrian" #1 0.20 0.40 1.00
Total Insanity (94, 17.95) -X-Factor #82, X-Force #35, Uncanny X-Men #304 18.00
X-Men #25, Wolverine #75 and Excalibur#71 18.00
Lost Loves, Man Kills (8/94, 6.95) 7.00
The Coming of Bishop" ('95, 12.95) -Uncanny X-Men #282-285, #287-288 13.00

X-MEN ADVENTURES (TV)
Nov. 1992- No. 15, Jan. 1994, V2#1-Present (1 25, color)
Marvel Comics
1 Based on the TV cartoon series 0.80 2.00 5.00
2 5-1 Magneto c/story 0.60 1.20 3.00
6-10 6-Sabretooth c/story; 7-Cable-c/story; 10-Archangel guest star 0.40 0.80 2.00
11-16 11-Cable-c/story 0.30 0.50 1.25
15 (1 75, 52 pgs.) 0.40 0.70 1.75
V2#1-8 4-Bound-in trading card sheet 0.30 0.50 1.25
9-13 9-Begin 1.50-c 0.30 0.60 1.50
V3#1-10 1-(3/95) 0.30 0.60 1.50
...Captive Hearts/Slave Island-(TPB, 4.95) -rI'X-Men Adventures #5-8 1.00 2.00 5.00
...Volume 3, The Irresistible Force, The Muir Is and Saga (5.95, 10/94, TPB)-rI'X-Men Adventures #9-12 1.00 3.00 6.00

X-MEN 2099
Oct, 1993- Present (1 25/1 50, color)
Marvel Comics
1-(1 75)-Kaluta c/Lee-Lim/Adam Rubert-c/a 0.40 0.80 2.00
1-2nd printing (1.75) 0.40 0.70 1.75
1-Gold Edition (15,000 made); sold thru Diamond for $19.40 3.00 8.60 20.00
2-7 Lim c/a(p) begin. 3-Death of Fina 0.30 0.50 1.25
6-7-19 8-Ring in 1 50-c; bound-in trading card sheet 0.30 0.60 1.50
20-24, 26 0.40 0.80 2.00
25 (2.50)-Double sized 0.50 1.00 2.50
Special (3.95) 0.80 1.60 4.00

X-MEN (Marvel Comics)
...**ALPHA**
1994 (3 95, color)
nn-Wraparound chromium cover 1.40 2.80 7.00
nn-(49,95) Gold logo 7.00 21.40 50.00
...**ALPHA FLIGHT**
Dec, 1985- Mar. 2, Dec, 1985 (Mini-series)
1, 2-Paul Smith-a 0.80 1.60 4.00
...**AND THE MICRONAUTS, THE**
Jun, 1994-No. 4, April, 1994 (Mini-series)
1-4-Grusin-c/a(p) in all 0.30 0.60 1.50
...**ARCHIVES**
Jan, 1995- Present (2.25, color, limited series)
1 3 Fascinating legends, Claremont-c, Sienkiewicz-a(s) 0.50 0.90 2.25
4-Feat.sung Magneto-Claremont-i 0.50 0.90 2.25
...**ARCHIVES FEATURING CAPTAIN BRITAIN**
July, 1993-Present (2.95, color, limited series)
1-3 Begin early Captain Britain stories 0.60 1.20 3.00
...**CHRONICLES**
Mar 1995 (3.95, color)
1-Wraparound-c, Age Of Apocalypse 1.40 2.80 7.00
2-Age of Apocalypse 1.00 2.00 5.00
...**CLASSIC** (formerly Classic X-Men)
No. 46, Apr 1990-Present (1 25/1.50)
46-48, 71-78, 80-89, 91-99, 99 1.00 2.00 5.00
71, 79, 90, 97-(1.75, 52 pgs.) 99-V1#166 0.40 0.70 1.75
100-110 100-Begin 1.50-c 104-rI'X-Men #2000.30 0.60 1.50
...**CLASSICS**
Dec, 1983-No. 3, Feb, 1984 (2.00, Baxter paper)
1-3 X-Men-r by K.Adams 0.60 1.20 3.00
...**OMEGA**
nn-Jae 1995 (5.95, color, one-shot) 1.00 2.00 5.00
nn-Esd of Age of Apocalypse 10.00 20.00 50.00
nn-(49.95) Gold ed.
...**PRIME**
July 1995 (4.95, color, 56 pgs.)
nn-X-Men Reality Returns 1.00 2.00 5.00
...**RARITIES**
1995 (5.95, color, one-shot)
nn-mgnims 1.20 2.40 6.00
...**SPOTLIGHT ON... STARJAMMERS** (see X-Men 104)

1990-Nis 2, 1990 (4 50, 52 pgs.)
1, 2-Starjammers 0.90 1.80 4.50
...SURVIVAL GUIDE TO THE MANSION
Aug. 1995 (6.95, color)
1-Spiral bound 1.70 4.00 10.00
...:THE EARLY YEARS
May. 1994-Present (1 50, color)
1-16-rfi-Mm #1-16 writene-c 0.10 0.60 1.50
17-12.50-rfi-Mm #17,18 0.50 1.00 2.50
...:THE ULTRA COLLECTION
Dec 1994- Apr 1995 (2 95, color, limated edition)
1-5-4ll a p-ups, mx story 3-dimention qatefield-d of X-Force
5-Wraparound gatefold-c w/pull-out poster 0.60 1.20 3.00
...:THE WEDDING ALBUM
1994 (2.95, color, magazine-size)
1-Wedding of Scott Summers & Jean Grey 0.60 1.20 3.00
...ULTRA IP IMEVIEW
1995 (2 95, color)
m-Rubert(s)-a 0.60 1.20 3.00
...UNLIMITED
1993-Present (3 95, color, 68 pgs.)
1 1.40 2.80 7.00
2, 6-8: 2-Magnetic origin 0.80 1.60 4.00
3-Sabretooth c/Story 1.30 2.60 6.50
...VS. DRACULA
Dec, 1993 (1.75, color, 52 pgs.)
1-c/3-Alex Annual-ife Austin c(i) 0.40 0.70 1.75
...VS. THE AVENGERS, THE
Apr. 1987- Me 4, July, 1987 (1.50, color, mini-series)
1 0.70 1.40 3.50
2–4 0.50 1.00 2.50

X-O MANOWAR
Feb, 1992-Present (1 95/2 25, color)
Va-ank
1-Partial' ongin, Barry Smith- a/p) 2.90 9.00 20.00
2-Barry Smith-c(p) 2.00 6.00 14.00
3-Layton-c(i) 1.00 4.30 10.00
4-1st app. Shadowman (cameo) 2.10 6.00 15.00
5, 6: 5-Brandt-c, Dust 1 19-c 6-Dzkta-a/p) 1.50 4.00 10.00
7, 8: Unity 2-over. 7-Miller-c 1.20 3.00 7.00
9-13: 12-1st app. Randy Calder 0.80 1.60 4.00
14, 15 Turok-c/stories 1.00 2.00 5.00
15- Variant: Print Mi ings, available in Ultra Pro Rigid Comic Sleeves box; no price on cover 1.20 3.00 7.00
16-24, 26-43: 20-Serial # contest insert. 27-29-Turok app. 28-w/bonus ind-on trad rig card. 30-Solar app., 1st app. of "new good shit" 33-Chaos Effect Delta Pt 3. 34-Chaos Effect "Fresh Peek" card #2 w/20 pg Bimiquote Prequel Bant- Sevra/a 0.50 0.90 2.25
25 (3 50)-Contains boards- n Armcemes #0 0.70 1.40 3.50
44-12 90 Bant Sears-a-45-49, 50-c, 50-a 0.50 1.00 2.50
51-55: 51,52-Bart Sears-m/a 0.50 1.00 2.50
0-(8/93), 3.50-Wraparou nd embossed chromium-c by ane Quesada 0.70 1.40 3.50
origin, Solar app 0.70 1.40 3.50
0-Gold variant-c 2.90 9.00 20.00
Retrospective issue paperback (1993, 9.95)-Polybagged with copy of X-O Database #1 inside 1.70 4.00 10.00
Yearbook 1 (4/95, 2.95) 0.60 1.20 3.00

Xombi #18

XOMBI
Jun, 1994-Present (1 75, color)
DC Comics
0-(1/94,) 95) 5-marnson-c/silver ink-c 0.40 0.80 2.00
1-(2-1-)ohn Byrne-c 0.40 0.70 1.75
34–18-(2.50) 0.50 1.00 2.50

X-TERMINATORS
Oct, 1988-No. 4, Jun, 1989 (1 00, color, mini-series)
Marvel Comics
1 0.60 1.20 3.00
2 0.40 0.70 1.75
3, 4 0.30 0.50 1.25

X-UNIVERSE
May, 1995-June, 1995 (3.50, cover (Tinted series)
Marvel Comics
1–2 1.00 2.00 5.00

YAKKY DOODLE & CHOPPER (TV)
Dec, 1967 (Hanna-Barbera)
Go-d Key
1 6.70 20.00 40.00

YELLOW CLAW (See Comic-Size Mini-Th ng ! 4)
Oct, 1956-No. 4, Apr, 1957 (All 10C issues)
Atlas Comics (Marvel)
1-Origin by Maneely 50.00 150.00 500.00
2-Kirby-a 40.00 120.00 400.00
3, 4-Kirby-a, 4-Kirby/Severin-c 35.00 105.00 350.00

YELLOW SUBMARINE
Feb, 1969 (Giant size, 68 pgs.)
Gold Key (Beatles movie tie-in)
35000-902-With pull-out poster 25.00 75.00 175.00
...Without poster 7.00 21.00 50.00

YOUNGBLOOD (See Brigade #4 & Megaton Explosion)
Apr, 1992-No. 6, Feb, 1993 (1 95/2.50, color)
No. 6, June, 1994 (No #5^ Present (3.50, color, on-going series)
Image Comics
1-Conie to 2 binding cards, Liefeld-c/a an alt (1st Image comic); flip-book format 1.30 3.30 8.00
1-2nd printing 0.50 1.00 2.50
2-Cian-c/Lalo 1992 mrate)-1st app. Shadowhawk, Prophet, Bezerkers, Kolby & Darkthorn, w/2 trading cards; flip bk 1.00 2.00 5.00
2-2nd printing (1.95) 0.40 0.80 2.00
3 (DC) -c, August 1992 mrodes 1st app. Supreme on back-up, w/2 trading cards; flip book format; 1st app. Showdown 0.50 1.00 2.50
0-(12/92,) 95)-Contains 2 trading cards, two cover variations exist, green or beige logo, w/Image #0 coupon 0.40 0.80 2.00
4,5-6-(2/93)-2nd app. Rosen's The Pit, Bloodstrike app. 0.50 1.00 2.50
6-(3.50, 52pg)-Wraparound-c 0.70 1.40 3.50
7 10 7,8 Liefeld-c(p)/a(p)/story, 8,9-(9/94) 9 = Valentino alg)-story 0.50 1.00 2.50
Battlecroce 1 (MAY-c, 4/93 inside, 1.95)-Arsenal book, (Liefeld-c(p) 0.40 0.80 2.00
...Battlecroce 2 (7/94-2.50)-Wraparound-c 0.60 1.20 3.00
...Yearbook 1 (7/93, 2.50)-Feld- out panels; 1st app. Tyrax & Kaizen 0.50 1.00 2.50

YOUNGBLOOD: STRIKEFILE
Apr(, 1995-Present (1 95/2.50/2 95, color, began as mini-series)
Image Comics
1 Flip book w/Star Lee-c/a & Liefeld-c/a an alt, 1st app. The Ai, ics, Gogrc & Glory (note: #1 Gold ed.) 0.40 0.80 2.00
2-4, 11-(2.50), 11-Polybagged w/trading card 0.50 1.00 2.50
5-10-(2.95) 5-Liefeld-c(p) & 8-9-(11/94) & 5-Platt-c 0.60 1.20 3.00

YOUNG MEN
No. 24 Dec, 1953-Mo. 28 June, 1954
Atlas Comics
24-Origin Captain America, Human Torch, & Sub-Mariner which are revived; Red Skull app. 91.00 272.00 725.00
25-28: 25-Romita-c/a 64.00 191.00 510.00

YOUNG ZEN: CITY OF DEATH
Late 1994 (3.25, B&W)
EmTay Comics
1 0.70 1.30 3.25

Xombi #17

YOUNG ZEN INTERGALACTIC NINJA
1991-Mo 3, 1994 (2 95, B&W, limited series)
Entity Comics
1-(3.50)-Gold foil embossed logo, bagged w/chromium trading card by S Kieth 0.70 1.40 3.50
2, 3-Gold foil embossed logo 0.80 1.20 3.00

ZATANNA
July, 1993-Mo 4, Oct 1993 (1 95 color mini- series)
DC Comics
1–4 0.40 0.80 2.00

ZETLAT
Aug 1995-Present (2.50 cover)
Image Comics
1– 0.50 1.00 2.50

ZEN INTERGALACTIC NINJA
1987, (1.75, B&W)
1,2-Capyngkin-Stern and Color 1.00 2.00 5.00

ZEN INTERGALACTIC NINJA: APRIL FOOL'S SPECIAL
1994 (-2 50,B&W)
Parody Press
1-w/flip story of Ronn Intergalactic Ch nuetus 0.50 1.00 2.50

ZEN INTERGALACTIC NINJA (Entity)
No. 0, June ...uly, 1993 to 2, 1994 (2 95, B&W)
0-Gold lo- scarred-c ,photo-c of Zen model 0.60 1.20 3.00
1-3-Final stamped-c 0.60 1.20 3.00
0 (1993, 3.50)- All New Color Special, chrom-um-c by Joe Le- 0.70 1.40 3.50

ZOLOR
1994-Present (2 25, color)
1 (3.95)-Chromium die cut-c 0.80 1.60 4.00
1 (2.25-c) 0.50 0.90 2.25
0-(2.25) Newsstand; Joe Le-c, cl ... All New Color Special #1 0.50 0.90 2.25
2 (2.50)-Flip-book format 0.50 1.00 2.50
2 (3.50)-Flip-book format, polybagged w/chromium trad ng card 0.70 1.40 3.50
1-5 -(2.50) 0.50 1.00 2.50
6-(2.95)2"- 0.60 1.20 3.00
Yearbook/Hazardo.s Duty 1 (95) 0.60 1.20 3.00
...Ashcan - four of the Converse -ihs prant! Flip cover
MILESTONE
1994, Mo. 3, 1994 (2 95, color, limited series)
1-3-Gold foil logo; c/Eternal the Earth 0.60 1.20 3.00
SPRING SPECTACULAR
1994 (2 95, B&W)
1-Gold foil logo 0.60 1.20 3.00
STARQUEST
1994-Present (2 95, B&W)
1-7-Gold foil logo 0.60 1.20 3.00
THE HUNTED
1993-Mo 3, 1994 (2 95, B&W)

1-(2.95) Newsstand edition. foil logo	0.60	1.20	3.00
1 (3.50) Polybagged w/Fleerma, n card by Tom Kieth; foil logo	0.70	1.40	3.50
2,3-(2.95) Foil logo	0.60	1.20	3.00

ZERO HOUR: CRISIS IN TIME
No. 4(#11) Sept. 1994; No. 0,0½, Oct. 1994 (3.50, color, limited series)
DC Comics
4(#11) 0(#½) 0.30 0.60 1.50
"Alive" - 1994 (free; B&W, 8 pgs.) 0.10 0.20 0.50

ZERO ZERO
Mar 1995- Present (3.95, B&W)
Fantagraphics
4-Anthology by Various 0.60 1.60 4.00

ZORRO
Jan 1966–Mar 1968 (All photo-c)
Gold Key
1-Toth-a 10.00 20.00 50.00
2,4,5,7–9-Toth-a 6.00 12.00 30.00
3,6-Toth-a 5.00 10.00 25.00

ZORRO
Nov. 1993-Present (2.50, color)
Topps
0-(11/93, 1.00, 20 pgs.) 0.20 0.40 1.00
1,4,6–9,11-1-Miller-c,10-Jolie Bell-c, 11-Lady Rawhide-c 0.50 1.00 2.50
2-Lady Rawhide app (not in costume) 1.00 2.00 5.00
3-1st app Lady Rawhide 2.00 4.00 10.00
5-Lady Rawhide-app. 1.00 2.00 5.00
10-(2.95)-Lady Rawhide-c & app. 0.80 1.60 4.00

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CONTEST WINNERS

OVERSTREET'S FAN™ IS PLEASED TO CONGRATULATE ALL THE WINNERS OF THE CONTESTS IN ISSUE #2.

BATMAN ART CONTEST

ONE WINNER

MAURICE RIVERA
HAWTHORNE, CA
AGE 10

GUARDIANS CONTEST

ONE WINNER

JAMIE MONTANA
VENTURA, CA
AGE 34

PUNX CONTEST

GRAND PRIZE WINNERS

SERENA SEGARRA
RIO RANCHO, NM
AGE 14

JEAN-CLAUDE ABTAN
THORNHILL, ONTARIO CANADA
AGE 32

FIRST PRIZE WINNERS

WILLIAM BURNETTE
KILLEEN, TX
AGE 36

TIM MCCURRY
PORTAGE, MI
AGE 23

SECOND PRIZE WINNERS

DOMINICK LAPENNA
PORT ST. LUCIE, FL
AGE 33

MIKE SANTOSCOY
ST. LOUIS, MO
AGE 25

JIM CHERRY
ALAMOGORDO, NM
AGE 33

PAUL LOFASO
DERRY, NJ
AGE 21

JOHN KIM
UNION, NJ
AGE 26

DENNIS DOBBINS
PORT ORCHARD, WA
AGE 24

OVERSTREET'S FAN CONVENTION LISTINGS

Look here in **FAN** every month to find out about comic book conventions and other fun events! Do you have an event you'd like us to list? Listings are only $75 per listing per issue. Mail your listing information (no flyers, please) with payment to: Overstreet's FAN Convention Listings; 1966 Greenspring Drive, Suite 405; Timonium, MD 21093. Make checks payable to Gemstone Publishing, Inc.

New York, New York
Comic Book Extravaganza, Sunday, December 3, 10AM to 4PM
The Marriott-East, 525 Lexington Ave. - 49 St.

Special guests: Nelson, Dave DeVries, Peter Scanlan, Dimitri Patelis (**Marvel Masterpieces '95**). For the first time in NYC, the ***Marvel Overpower Card Game Tournament***. This is a fully sanctioned tournament with Fleer's official game masters on hand to rule over the contest! Admission: $5 (Kids under 6 free); 50¢ off admission with this ad! For more info call Maxx Gottfried, (718) 441-9868

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BALLISTIC COMICS	521 KINGFIELD DR	CONCORD	NC	28027	704-782-5309
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JC'S COMIC SHOP	5239 HILL AVENUE	TOLEDO	OH	43615	419-531-6097
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RHODE ISLAND					
ENTERPRISE COLLECTIBLES	873 WATERMAN AVE	E PROVIDENCE	RI	02914	401-435-5818
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On The Road

With Michael Davis

The face of the industry is changing this fall as we begin our cross country tour. "What cross country tour," you say? The Motown Machineworks-FAN-Image Kick Bootie Tour (working title)! This is like a presidential tour, but better. You know, since I'm president of Motown Animation, this is a presidential tour, only better.

"I believe the children are our future, teach them well and let them lead the way. Show them all the beauty they possess inside. Give them a sense of pride and..." ...comics. When Whitney Houston sang that she *could* have been talking about the incredible sense of wonder that comic books bring to people. Motown Machineworks is about to do what no other comic book company has ever done. We are going to bring people our message. That message is that comic books are entertainment, literature, and an educational tool which can indeed "give them a sense of pride." Too long have comic book companies rested on their laurels. Too long have comic book companies rested on their reputation. Too long have comic book companies towed the line and not rocked the boat. We're not only about to rock the boat, we're going to sink it. Our tour will cover comic book stores, civic centers, high schools and universities, talk shows, and whatever else I can sneak into. We are going to bring an awareness of the comic book medium to everybody and at last comic book fans will be treated with respect by the rest of the entertainment world, as we show the world just how cool comic books are. You and I know how great the **Watchmen** series was, how spectacular **Spawn** is, but it's our goal at Motown to stop properties like these from being trivia questions.

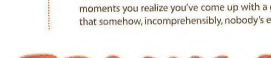
This tour is not just to promote our line of comic books, **The Crush**, **Casual Heroes**, **Man Against Time**, and **Trouble Man**. It is really to promote the art, business, and brilliance of comics books and the comic industry. We have a specially equipped, lowered, kitted out, Astro van with a 5,000 watt stereo, which will crisscross America pumpin' loud and boomin' sounds across the heartland. The sound will be backed up with the message that comics are entertainment, great literature, and an educational device. I want stop at your store, I want to stop at your school, I want to bond with you. If you want me to stop in, call **(213) 634-3430** which is our fan line. If at all possible, we'll try to make ourselves available to you for an afternoon of fun.

If someone ran for president and all they did was place an ad in **Time** magazine and attend the convention, they would lose badly. That's what comic book companies are doing and that has got to stop. When a movie comes out, the stars go on a promotional tour to promote the movie, they go everywhere, talk to everybody. When a band releases an album, they tour to promote that album. They just don't release it and hope that people find it. Well, I'm in the van and there's room enough for a few more people. I would like to have you along for the ride, come on. I've got six pack of Dr. Pepper, some chips, some twizzlers, and the new **Astro City** just came out. Hope to see you soon... ■

Swimmin' Pools, Movie Stars Part Two

And what will Hollywood take away from us?

Movie director Sam Raimi absolutely adored the work of cartoonist Geof Darrow. The cover Darrow drew for **Hard Boiled** #3 a few years back particularly caught his eye. You may remember that cover; it was a real prize, one of those moments a cartoonist lives for, one of those grand moments you realize you've come up with a great shot that somehow, incomprehensibly, nobody's ever drawn before. Central in the cover image was **Hard Boiled's** leathery hero, Nixon, but Nixon, nicely drawn though he was, wasn't the true focus of the cover. It was what *framed* Nixon that was the focus, the whole point of the cover: the bloody remains of somebody's head, drawn in meticulous detail, the brain cavity emptied by a gunshot to provide us a clear view of our protagonist. The Darrow cover was sick, hilarious, and wonderful. Movie director Sam Raimi was clearly struck by it, so much so that Darrow, flattered and by nature a generous fellow, made a gift to Raimi of the original artwork.



Many months passed, plenty of time to make a movie. Raimi made *The Quick And The Dead*, a western. Interviewed on National Public Radio's *Fresh Air*, Raimi was asked, quite pointedly, about the one shot in *The Quick And The Dead* that got everybody talking: nicknamed the "swiss cheese shot," it featured Gene Hackman framed by the bloody remains of somebody's head, the brain cavity emptied by a gunshot to provide us a clear view of our protagonist. It was a spot-on replication of the Darrow cover. Asked about the shot, Sam Raimi spoke vaguely of "updating the western for the nineties," never once mentioning **Hard Boiled** or Geof Darrow. A few minutes later, questioned on the influence that comic books have had on his movie-making, Raimi referred to having read comic books as a child, again neglecting to mention Geof Darrow—and never acknowledging that he, Raimi, is not only an aficionado of modern comics, but has worked for Dark Horse as a professional comic book writer in the past few years.

Not even a nod. Not so much as a "thank you," not to Geof Darrow, and not, by movie-makers, to any comic book artist they've ripped off. Comic book fan and movie director George Lucas makes noises about Akira Kurosawa's *Samurai* trilogy as inspiration for *Star Wars*, a nice, tidy, self-serving way for him to avoid his painfully obvious creative debt to Jack Kirby's **Fourth World** masterpiece. Flanked by Darth Vader, Lucas didn't even have the good grace to mention Kirby and Stan Lee's Dr. Doom, just as nobody associated with the first *Robocop* movie feels the need to whisper the words "Judge Dredd." Even as they hurry to strip-mine our field, movie-makers will, at best, deny that we exist, and, at worst, hold us up a subject of ridicule, showing us all the respect that Andy Warhol showed a can of Coca-Cola. We are an object of scorn to these folks, just as we are a source of ideas. We're Geof Darrows to their Sam Raimis, flattered, courted, coaxed, and ultimately cast aside once they've gotten what they're after.

And the Hollywood mentality is such that the first and foremost thing they're after is credit. Sure, the money is great. But these folks don't have to worry about money too often, and that leaves them plenty of time to worry about proving to everybody they're geniuses. *The Crow*. Who's James O'Barr? *The Rocketeer*. Who's Dave Stevens? They just provided the raw material. Anybody, the movie-makers profess, could've provided it. A premise, to them, is a fire hydrant. Since the financial and professional stakes are as high as the sky, there's a lot of dogs lined up at the fire hydrant. Did people like the movie? Well, that was the producer's vision, the director's vision, and even, God Forbid, the actor's vision... that was what turned this piece of stree pizza into something of artistic merit. It's revealing that movie folks never say they "worked on" a movie, not the hair stylists, not the grips, not the actors, not the guys in props. The phrase is always "when I *made* that picture ..." Even if their job was moving the director's chair, the often-unintentional claim of sole credit, "I *made*," is routinely voiced, a standard piece of Hollywood jargon.

Credit. Credit, and with that, respectability. That's been a big chunk of what comics folks keep saying we're gonna get from Hollywood. Three-card-monty on a New York street corner offers better odds than does getting acknowledgment from Hollywood for any creative debt. Once it's in their hands, it's theirs. The source doesn't exist, except, perhaps, as something to mock, the steaming blob of excrement they managed to polish into a self-deprecating amusement. That is exactly where we stand in their eyes, and we should know it. Desperate as they are, starving as they are for ideas that aren't tired and old, their egos, their industry, and their lawyers cannot credit any field as scruffy as ours as better than they at coming up with good stories.

Their lawyers. Once it's in their hands, it's theirs. A number of years back, Neal Adams hammered at us younger cartoonists, telling us we were giving away the farm. Back then work-made-for-hire was the only way to work in comics, and Adams thought we could do better. He introduced us to seemingly-abstract concepts like trademarks and copyrights, and taught us that a better future lay ahead for cartoonists, and for comic books, if we stood up and said that what we created out of whole cloth was essentially *ours*, not just factory product. All Adams sought was that we might be afforded the same dignity writers and artists in other fields had inherited; he was branded a crank and a crazy man by Marvel and DC for putting forth such simple convictions. But Neal got through to enough of us, and, with his leadership, the fight was on.

The fight was substantially won, but there were many stumbles along the way, mostly due to simple ignorance. Some of us thought that copyright alone was all we need ed to make ourselves legal authors. *Were we ever wrong! Are our faces red or what?* But, embarrassing as this might seem in retrospect, it is excusable that a bunch of unshaven, and, again, scruffy cartoonists might not under stand the crucial importance of trademarks, and the insid ous meaning of the words "perpetual license."

Which brings us back to Hollywood, and what they're going to take away from us.

More next issue. ■

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